REPORT RESUMES

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THIS APPENDIX TO "THE CUE REPORT," ED 010 373, CONTAINS TEST FORMS FOR STUDENT AND TEACHER EVALUATION OF CUE, SAMPLE SEGMENTS OF VARIOUS MATERIALS PREPARED FOR CUE, AND NEWSLETTERS AND NEWS ARTICLES WHICH DESCRIBE CUE PROJECTS. CUE (CULTURAL UNDERSTANDING ENRICHMENT) WAS AN EXPERIMENTAL PROGRAM DESIGNED TO ENRICH THE ARTS AND HUMANITIES OFFERINGS OF PUBLIC SCHOOLS THROUGH INNOVATIVE USES OF INSTRUCTIONAL MEDIA AND EQUIPMENT. OTHER REPORTS RELEVANT TO CUE ARE ED 003 785 - ED 003 792. (JH)

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The CUE REPORT APPENDIX B

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This appendix contains samples of materials produced by the CUE project which are referred to in the CUE report

CUE REPORT
APPENDIX B

This appendix accompanies the CUE Report. It contains test forms and sample segments of various other materials produced for the CUE project which are referred to in the body of the main Report.

A Listing of the Contents

1. Student Response Sheet - from one of the CUE music and art tests administered to students in September, 1963 and May, 1964
2. Attitude Scale - administered to project teachers to ascertain their evaluation of newer media as aids to teaching
3. Evaluation Form - given to all teachers to determine the effectiveness of the CUE media and materials and teaching suggestions
4. Materials and Teaching Suggestions Questionnaire - used to determine quantitatative use of CUE media in the various subject areas
5. Teacher Opinionnaire - sent to teachers in May, 1966 to evaluate the success of the CUE program
6. CUE Preview #5 - a newsletter which gave each school news of what other schools were doing in the project and also carried articles promoting the value of the arts and humanities in education. Teacher reactions to the program the first year are also given. These reactions were used as a reference in upgrading the guides and media collections for the second year
7. CUE Preview #6 - gives insight into a CUE Culture Fair at Bronxville as well as more teachers' reactions and opinions
8. CUE Insights: How the Arts Express Life - the Insights were written to aid teachers with little background in the arts to quickly see how the arts relate to the various subject disciplines. Others were written on architecture, graphic arts, costume, and many other subjects
9. CUE Student Insights - this is a segment of a self-teaching guide which was written to aid students to pull the various strands of the program together in their own mind and to promote individual quest and inquiry
10. CUE Opera Presentation Orientation Guide for Cosi Fan Tutte - it was found that teachers needed aid in making large-group presentations to student groups prior to an in-school arts performance. They also needed assistance and suggestions for relating the performances to the ongoing curriculum. The guide included here is one of a series which accompany a CUE opera kit consisting of many media of all types related to opera. The kit was constructed to upgrade the educational benefits of in-school opera performances
11. CUE Television Series - descriptions of programs
12. Newspaper Publicity - a few items related to the CUE project received enormous amounts of publicity in local newspapers of each community as well as national publicity in many journals

NAME____________________________ CLASS______________ SCHOOL______________________

ANSWER SHEET

DIRECTIONS: FOR EACH PICTURE OR MUSICAL SELECTION PLACE A CHECK MARK UNDER THE RESPONSE WHICH IS CLOSEST TO HOW YOU FEEL ABOUT THE PICTURE OR SELECTION. FOR EXAMPLE, IF YOU DO NOT LIKE A CERTAIN PICTURE YOU WOULD CHECK DISLIKE OR IF YOU STRONGLY LIKED IT YOU WOULD CHECK LIKE VERY MUCH.

	LIKE VERY MUCH	LIKE	UNCERTAIN	DISLIKE	DISLIKE VERY MUCH
1.	( )	( )	( )	( )	( )
2.	( )	( )	( )	( )	( )
3.	( )	( )	( )	( )	( )
4.	( )	( )	( )	( )	( )
5.	( )	( )	( )	( )	( )
6.	( )	( )	( )	( )	( )
7.	( )	( )	( )	( )	( )
8.	( )	( )	( )	( )	( )
9.	( )	( )	( )	( )	( )
10.	( )	( )	( )	( )	( )
11.	( )	( )	( )	( )	( )
12.	( )	( )	( )	( )	( )
13.	( )	( )	( )	( )	( )
14.	( )	( )	( )	( )	( )
15.	( )	( )	( )	( )	( )
16.	( )	( )	( )	( )	( )
17.	( )	( )	( )	( )	( )
18.	( )	( )	( )	( )	( )
19.	( )	( )	( )	( )	( )
20.	( )	( )	( )	( )	( )
21.	( )	( )	( )	( )	( )
22.	( )	( )	( )	( )	( )

CONTINUED ON OTHER SIDE

In the following series of statements we are anxious to find out exactly what you think about a number of current instructional problems. Some of the questions may seem redundant or unimportant to you but they are included to get a real survey of teachers' opinions. Please do not put down what you think you ought to feel, but how you actually feel about the statement. Do not be especially concerned as to whether your opinions are consistent. For each statement place a check mark under the response which most closely approximates your opinion of the statement. Please treat each statement independently.

	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
1. Motion pictures can frequently aid me in my instruction.	( )	( )	( )	( )	( )
2. Teachers should be familiar with the filmstrips in their teaching area.	( )	( )	( )	( )	( )
3. Slides, motion pictures and other aids can be extremely effective in large classes of 75 or more students.	( )	( )	( )	( )	( )
4. It is educationally sound to adapt films, slides and other audio-visual aids for wide-spread use in teaching in order to meet the problem of increasing enrollment.	( )	( )	( )	( )	( )
5. Properly handled, motion picture can enable the teacher to free himself from the burdensome task of conveying information and devote more time to individual students and research.	( )	( )	( )	( )	( )
6. Some of my colleagues have had excellent results in using slides.	( )	( )	( )	( )	( )
7. It takes too much time to locate good films.	( )	( )	( )	( )	( )
8. Motion pictures, charts, graphs and other audio-visual materials may be fine for other teachers, but I personally have little use for them.	( )	( )	( )	( )	( )
9. I believe audio-visual materials make a substantial contribution to the education of my students.	( )	( )	( )	( )	( )
10. Slides take up too much class time, and do not leave time to cover the text material.	( )	( )	( )	( )	( )

	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
11. Filmstrips are useful in good teaching.	( )	( )	( )	( )	( )
12. I would like to produce slides for use in my class if the facilities and finances were readily available.	( )	( )	( )	( )	( )
13. When properly used, charts, maps, and graphs save a great deal of teaching time.	( )	( )	( )	( )	( )
14. Most audio visual materials that have come to my attention are unsuited for classroom use.	( )	( )	( )	( )	( )
15. Slides can be very helpful in most subjects.	( )	( )	( )	( )	( )
16. The effort in obtaining charts is certainly worth the values derived from their use.	( )	( )	( )	( )	( )
17. The values to be gained from most recordings (tape or disc) do not warrant their use in teaching.	( )	( )	( )	( )	( )
18. Slides motion pictures, and other audio visual aids can be extremely effective in small classes of less than 25 students.	( )	( )	( )	( )	( )
19. I seldom can get a film when I need it.	( )	( )	( )	( )	( )
20. If given sufficient personnel and financial assistance, I would like to supervise the preparation and evaluation of audio visual materials for my classes.	( )	( )	( )	( )	( )

CUE

PROJECT CUE EVALUATION FORM

Teachers Name ______________________________ School ______________________________

PLEASE FILL OUT THE FORM ON THE EFFECTIVENESS AND ACCEPTANCE OF THE CULTURAL ITEM WHICH YOU HAVE USED. ALL INFORMATION WILL BE CONSIDERED CONFIDENTIAL. PLEASE USE THE POSTAGE PAID ENVELOPE.

CULTURAL ITEM ____

1. Subject matter area.

English _____ Home Economics _____ Industrial Arts _____

Science _____ Social Studies _____

2. How was the cultural item used?

a. _____ Motivating the introduction of a unit.
b. _____ Summarizing at close of unit.
c. _____ Strengthening or modifying desirable attitudes.
d. _____ Strengthening ideals.
e. _____ Creating incentives for student follow-up activities.
f. _____ Other (please specify) ______________________________.

3. What were the students' reactions to the cultural item?

a. _____ Stimulated interest?
b. _____ Stimulated discussion?
c. _____ Stimulated individual follow-up?
d. _____ Stimulated carry-over into other areas?
e. _____ Did not seem to have a beneficial effect.
f. _____ Other (please specify) ______________________________.

4. Was the cultural item suitable for the maturity level of the students?

a. _____ Suitable b. _____ Not Suitable

Explain your choice:

5. What was your personal reaction to the cultural item?

a. _____ excellent b. _____ good c. _____ fair

Explain your choice:

6. Would you use the cultural item again?

a. _____ Yes   b. _____ No

Explain your choice:

7. Could you suggest other cultural item which would better accomplish CUE's aims?

a. _____ Yes   b. _____ No

Please indicate the title and source of the materials:

8. Did you feel the lesson was sufficiently related to the on-going curriculum?

a. _____ Yes   b. _____ No

Please explain:

9. Please give any additional comments, criticisims or suggestions which you feel will be helpful in evaluating the materials or improving the guides.

CUE SOCIAL STUDIES MEDIA

Please circulate among your Social Studies teachers and ask them to check the items used.

	Teacher Number				
	1	2	3	4	5
Story Of Communication					
Man And His Culture					
Picture In Your Mind					
Submerged Glory					
Learning From Ancient Ruins					
Major Religions Of The World					
Man's Relation To His Environment As Seen Through His Art					
One Road					
Guided Tours Of The World-Greece					
The Acropolis					
Guided Tours Of The World-Italy					
People Of Venice					
Roman Life In Ancient Pompeii					
Michelangelo And His Art					
Leonardo da Vinci And His Art					
Guided Tours Of The World-France					
Rembrandt Van Rijn					
Guided Tours Of The World-The Soviet Union					
The Kremlin					
Folk Dances: U.S.S.R.					
Russian Life Today					
First European Civilization-Crete					
Arts And Crafts Of Asia Minor					
The Rivers Of Time					
The Oldest Nation-Egypt					
Berber Country					
Country Of Islam					
Emerging Africa In The Light Of Its Past					
Nigeria-Giant In Africa					
Africa Is My Home					
Voices Of Africa					
African Music Speaks					
African Rythms					
Buma					
Art In Africa					
Brother Jero					
China-Past And Present					
Guided Tours Of The World-Japan					
Japan					
Folk Music Of Our Pacific Neighbors					
Metropopolitan Seminars In Art Plates					
Guided Tours Of The World-India					

CUE MEDIA EVALUATION QUESTIONNAIRE

1. Subject:

( ) Home Economics ( ) English ( ) Social Studies
( ) Industrial Arts ( ) Science

2. Do you feel that the Curriculum Guide gives sufficient directions to teachers of the course?

Yes ( ) No ( )

If no, indicate any additional directions which you feel are needed.

3. Are the topics of the Guide appropriate for 9th grade students?

Yes ( ) No ( )

If no, indicate specific topics you feel are not appropriate, and what should be done to make them more suitable.

4. Do you feel the suggested audio-visual materials are the optimum materials for the various topics?

Yes ( ) No ( )

If no, please suggest other specific audio-visual materials.

5. Do you feel the questions and activities are appropriate for your students?

Yes ( ) No ( )

Please comment on any activity which you feel would be very successful or unsuccessful. Also, suggest activities which were not included.

6. Please suggest additional comments which you feel would be valuable to the department in evaluating this Guide.

THE UNIVERSITY OF THE STATE OF NEW YORK
THE STATE EDUCATION DEPARTMENT
ALBANY, NEW YORK 12224

TEACHER OPINIONNAIRE CONCERNING THE CUE PROGRAM

Philosophy

- The concept of integrating the arts and humanities into my subject matter is extremely effective _____, somewhat effective _____, not effective _____.
- The CUE guides, media, and materials were very effective _____, somewhat effective _____, not effective _____ in helping me integrate the arts and humanities into my subject matter.
- The CUE program has changed the atmosphere in our school and made us more aware of the value of the arts and humanities in education--True _____, Partly True _____, Not True _____.
- It is important to teach general humanistic understandings to all students to help them develop criteria for taste, judgment, and worthy values--True _____, Partly True _____, Not True _____.
- I liked the fact that CUE was not a restrictive curriculum, for I could choose the items I preferred from the variety provided--True _____, Partly True _____, Not True _____.
- We found a gradual change of atmosphere in our school concerning the importance of arts and humanities in education--True _____, Partly True _____, Not True _____.
- A few _____, Some _____, Many _____ parents and students are sold on the idea of cultural enrichment.
- Although at first we thought this program was only for gifted students, we find that it can reach most students--True _____, Partly True _____, Not True _____.
- The CUE media materials were a catalyst which tended to change the focus of

education in our school from a fact, subject, skills, and technically centered curriculum toward one which had more concern with educating for the good life and helping students develop taste, judgment, and worthy goals and values--True _____, Partly True _____, Not True _____.

Quantative Use of CUE Media

. I used few _____, many _____, most _____, all _____ of the CUE items in the packages.

. I found the following kinds of material most valuable: (List Below)

____

____

____

. Most CUE materials were not suited to my use--True _____, Partly True _____, Not True _____.

. The number of materials available to me was too few _____, too many _____, just right _____.

. Having the CUE materials in the school has caused me to increase the use of newer media in teaching very little _____, some _____, a great deal _____.

. I can seldom get a CUE film when I want it--True _____, Partly True _____, Not True _____.

Qualitative Use of CUE Media

. The CUE materials have brought information, ideas, concepts, and understandings into my classroom which would otherwise not have been available--True _____, Partly True _____, Not True _____.

. CUE films can frequently _____, often _____, seldom _____ aid me in my instruction.

. Since the CUE materials were chosen and evaluated by classroom teachers, they were more suited than most to my classroom needs--True _____, Partly True _____, Not True _____.

- Teachers should be familiar with humanities media which relates to their subject--True _____, Partly True _____, Not True _____.
- CUE saves teacher time by locating and evaluating useful media--True _____, Partly True _____, Not True _____.
- I believe that CUE media and materials added insight and enjoyment to the education of my students--True _____, Partly True _____, Not True _____.
- The CUE guides provide many _____, some _____, few _____ worthwhile suggestions for arts and humanities integration education.
- Since much of CUE media comes in audio visual form, it can reach students who are considered slow or those who have reading difficulties--True _____, Partly True _____, Not True _____.
- CUE films, filmstrips, and other media are of little use _____, much use _____, no use in my teaching.
- The CUE program tended to promote mutual planning among teachers and provided a focus for and unification of the educational experience--True _____, Partly True _____, Not True _____.
- The CUE program made it possible for our school to have multi-media presentations and other new teaching techniques--True _____, Partly True _____, Not True _____.

Continuation of CUE

- My school has put money into the budget for the continuation of CUE-type activities--True _____, Not True _____.
- My school has purchased more audio visual equipment to further implement the media program--True _____, Not True _____.
- My school plans to provide for an instructional materials center--True _____, Not True _____.
- My school has purchased or plans to purchase more arts and humanities instructional materials--True _____, Not True _____.

- I am convinced that arts and humanities understandings should become a permanent part of the curriculum for all students--True _____, Not True _____.
- Art and music teachers have found the CUE system to provide them with new opportunities for leadership in our school--True _____, Not True _____.
- Students show more interest in the arts now and enjoy thinking about and discussing values--True _____, Not True _____.
- The community wants and expects a continuation of cultural activities at our school--True _____, Not True _____.

project CUE
The New York State Education Department

Previews 5

THE NEW YORK STATE EDUCATION DEPARTMENT DIVISION OF EDUCATIONAL COMMUNICATIONS

THE NEW YORK TIMES, MONDAY, MARCH 9, 1964.

SCHOOLS TESTING CULTURE PROGRAM

Students Wash Cars to Get Cash for Concert Visits

By RICHARD F. SHEPARD

Students at Binghamton Junior High School are washing cars and selling spaghetti dinners to raise money to visit New York City's museums and concert halls.

In Manhattan, a science teacher explains muscle movements in terms of ballet dancing. In Brooklyn, pupils in an industrial arts class repair school furniture and study styles and finishes of furniture of all periods.

In Shirley, L. I., foreign dishes are savored in a home economics class.

These are just some of the cultural activities that have been started in 13 New York State junior high and high schools since Project C.U.E. began in September.

Budget Is Limited

Projevt C.U.E. (for Culture, Understanding, Enrichment) is an ambitious experiment by the State Department of Education to combine culture and curriculum. Its budget of $82,500 covers only this school year. After September, the 13 schools will have to continue without help other than some assistance with equipment from Albany.

"It's been going better than I anticipated when I asked for the grant," E. B. Nyquist, deputy commissioner of education, said. "You can't bring about magic overnight, but this has gone beyond my first expectation. We have had enthusiastic calls from parents who want it to continue.

"But we only received funds to demonstrate it for one year," he said. "It will continue on an individual school basis."

Mrs. Grace Lacy, associate director to Robert M. Brown, head of the program, explained that the project had been working closely with the National Gallery in Washington and with the Lincoln Center of the Performing Arts, and its various member organizations. In addition, it has a television series, produced by National Educational Television and Channel 13.

The 13 schools have emerged from the experiment culturally richer, Mrs. Lacy said.

Ballet Dancers Perform

A recent visit to Joan of Arc Junior High School in Manhattan demonstrated how CUE works. Seven hundred of the school's student body of 1,200 crowded the auditorium to watch a performance by seven members of the New York City Ballet. It was not an ordinary performance. The children saw how the dancers practice, hear an analysis of the movements and witnessed a brief portion of a ballet.

They applauded vigorously. Mr. Levitan, audio-visual coordinator and science teacher at the school, and also C.U.E. coordinator there, said: "They had to prepare. That was the price of admission."

Mr. Levitan explained that the classes had touched on some aspect of ballet before they gained permission to attend.

"For instance, the science teacher stressed the muscle movements," he said. "You can't put your finger on what is C.U.E. and what is not. C.U.E. does not affect the depth of instruction, it affects the approach, perhaps. But it lends a unity, as with science and the arts. It shouldn't be science versus the arts. The object is not to disrupt the existing curriculum. Albany has supplied us with film strips and slides that we ordinarily would not have."

At Brooklyn's Charles O. Dewey Junior High School, students took a sketching trip to the Museum of Modern Art, a display of reproductions from the National Gallery paintings was put up in the curriculum room and language classes are studying the arts of the countries in which the languages are spoken.

Festivals Planned

Mrs. Lacy told of other activities:

"At Bronxville High School, they are planning a culture fair. At the Shenendehowa Central School, in Elnora, they are working on an arts festival. The Niagara-Wheatfield School, at Sanborn, is going to have a Shakespeare festival."

The associate director was most enthusiastic about McArthur Junior High School in Binghamton, which, she said, is going "all out." Last September, members of the Tri-City Opera company brought tapes of "Tosca" to the school and explained what it was about. The students were able then to see the opera performed, with half of them serving as ushers. The students washed cars to raise money to see "A Man for All Seasons" and "Camelot."

SPECIAL EXHIBITION AT
THE BENNINGTON MUS
BENNINGTON, VE

—PRESS PHOTOS BY PAUL KONEC

WINDOW ON THE WORLD

Insights into the geography, social customs and culture of other countries are a part of MacArthur School's cultural enrichment program. Looking over packets of material with Mrs. Grayce Brent, school coordinator for the pilot program, are 9th graders Pam Belyea (center) and Ann Cohen.

6—B THE SUNDAY PRESS Binghamton, N. Y., Nov. 24, 1963

March 9-10

Ailey Dancers

A string quartet visited the A. J. Veraldi Junior High School in Middletown, a group from the New York City Opera journeyed to Suffolk to sing "Don Pasquale" at William Floyd School in Shirley, and an Eastman School of Music unit played at the Penfield High School.

VOLUME 87 — No. 14 SINGLE COPY + 7 CENTS CHATEAUGAY, N. Y. 1

'CUE' Brings the Arts to Chateaugay

NEWSPAPERS ALL OVER THE STATE ARE EVINCING INTEREST IN THE CUE PROGRAM

The following are quotes from a few.

Chateaugay Record

(Almost the full issue was devoted to CUE Program)

Mrs. Brady (Social Studies teacher) says "I feel that CUE has enlarged student knowledge and interest and made them more broad minded about other cultures. I am learning as much as the students are."

Binghamton - Sunday Press

Parent cooperation plays a large part in the Culture program. MacArthur is one of 13 schools in New York State selected for the pilot cultural program. The curriculum designed to integrate the arts with a regular school program, is a varied one.

The 120 youngsters involved have so far attended the opera, "Tosca," and touring productions of "A Man for All Seasons" and "Camelot." They saw the Canadian National Ballet, and plan to attend several other musical programs.

* * * *

Spring Plans call for a field trip to New York City to visit Lincoln Center, the United Nations, the Guggenheim and Metropolitan Museums, and other places of cultural interest.

Middletown - Record Review

Ninth grade students at Veraldi Junior High School were accorded a happy introduction to chamber music Wednesday afternoon when they attended a performance by the Verderber String Quartet. The youth and talent of the members of the quartet immediately captured the interest of the young audience and held it throughout the forty-minute program.

Elnora - The Shenendehowan

The arts make a unique contribution to the student by providing knowledge of a different kind from knowledge expressed in words. Their contribution to the joy and richness of life helps the school to educate for living as well as for making a living.

New York Herald Tribune - October 23, 1964

"WNDT - Makes Much From Little"

by John Horn

It's astonishing what can be done with stills, film and a television amateur as a host, but Channel 13, accustomed to operating on a shoestring, does it time and again.

Latest example of the station's rich TV from modest physical resources is "Images of Africa."

Like a blaze struck from two sticks of wood, the program last night began a 13-week series, "Cultures and Continents," that will explore the arts of Africa, Southeast subject: the literature of Negro Africa below the Sahara.

WHY ART IN EDUCATION?

By Kenneth M. Scollon, Chairman of the Art
Department, White Oak Junior High School,
Silver Spring, Maryland.
From February "Saturday Review"

If all the subjects taught in the American high school were ranked according to their importance in the eyes of the public, sicence, of course, would come first, foreign language next, competitive sports next. The runners-up would be anybody's guess, but in all probability the arts would be at the bottom. And on the very lowest level of that bottom category would be art appreciation, the study of man's highest achievements.

The general attitude seems to be that while an understanding of Rembrandt and of Cezanne (and, in the same boat, a comprehension of Beethoven and of Sibelius) would be nice for young people, there just isn't enough time left for such things after the "important" areas have been covered. Besides, art appreciation is not in The Book, that powerful little manual that shapes the secondary curriculum and is known as "The College Catalogue." Even those who are running our colleges can't seem to understand why art appreciation (or any kind of art instruction) should be considered prerequisite to admission into their institutions. The result is that, barring a few exceptions, instruction in understanding the fine arts is denied to American high school students.

This is a curricular omission worthy of attention. But is it very serious--serious enough to justify any nationwide concern? I believe it is. In fact, I feel that if something isn't done about this situation, the entire high school program will lose much of its meaning. The reason for my stand is that this currently rejected subject happens to be one that could possibly become the solution to a major contemporary problem. The problem, oversimplified, is that today's knowledge is too much for today's students. The expansion of knowledge has not been accompanied by a parallel expansion of the minds that have to cope with it. Good courses in art appreciation could, in my opinion, bring about that necessary expansion of the mind.

Let us look more closely at the problem and then at the suggested solution.

The body of information available in this decade is both massive and extraordinary. The accumulated writings of centuries have been classified, translated, catalogued, and printed in mammoth quantities. And converging on this pile in rushing streams are revelations of forces and of dimensions unprecedented and unpredicted.

From this bewildering array, some of the most significant and profound facts are selected for absorption into the mind of the hapless student-into a mind that has not been expanded sufficiently to receive such content. Consider for a moment a student whose mind is usually occupied with such comprehensibles as basketball, dating, and driving a car. We inform him that the planet under his feet weighs six thousand quintillion tons. We hope that as he tramps thoughtfully across the lawn, he will marvel at the firmness of its foundation. We shift his attention to the sky and explain that he's peering through 93,000,000 miles of space at a sun whose rumbling fires contain 330,000 times as much matter as does the earth. And then he is reminded that, at night, after his planet has rolled around until he can no longer see the sun that sustains it, he is looking out at galaxies of other suns, that the bright swarm extends far beyond his range of vision and that the solar systems in it number over a hundred thousand million billions.

On another occasion, we ask him to examine the Constitution of the United States-in the light of appropriate printed material now available. We hand him not the text but a stapled reference list along with copies of the New York Times, of Time magazine and of Newsweek, all containing articles on current events relevant to the Constitution, such as Supreme Court decisions and the debates on reapportionment. The boy, whose father had studied the Constitution with a single textbook supplying the amplification, finds himself in a blizzard of information and commentaries.

This typifies the unique position of today's high school student--confronted with, in the first instance, the results of modern scientific investigation and, in the second, the results of modern recording and classification of information. The contact is a brush with richness; if he's a good student, he'll benefit from the experience. He'll acquire some facts and a degree of understanding. The question is: Will he be able to sense the grandeur either of the stars or of the Constitution?

Probably he won't, at least under the present setup. Whether the grandeur is emerging through the meaning of the information or through the widened coverage of the subject, it isn't likely to sweep into a mind that isn't big enough to receive it. And here is where the inclusion of art appreciation in the curriculum might be of great value. A glimpse at the fine arts in general and their effect on the mind might open the way for some interesting speculation.

At the risk of having the reader leave me flat at this point, I must bring up an old question that has launched many a dreary discussion: What are the fine arts? The answer could drag on through volumes (and often has), but for the moment we need consider only part of it -- the fact that the fine arts are the super-channels of communication. They carry the content that would overload mere language and numerical systems--the meanings of cosmic events, the superior concepts of great minds, the revelations of extraordinary insight. Whether danced, sung, spoken, painted, or built, they gather in what they have to say from some areas beyond the limits of the commonplace and then present it to the observer.

Conveniently, the arts have another superior communicative advantage. They excell not only in carrying power but in force of delivery. This is due to their being made up of rhythm, harmony, dissonance, movement, and organization--the things that have the greatest ability to penetrate the human mind. This is common knowledge. Even savages know that where words fail to drive home a point, a rhythm pattern beaten out on a drum will often succeed.

Assuming then, that the artist has something to say (otherwise he couldn't be a producer of fine art), we have combined in a given work 1) an extraordinary or highly important concept, 2) channels adequate to convey it, and 3) the means of driving it into the perceiver's mind.

To illustrate, let me refer the reader to several well-known examples of the fine arts. Taking first a work of literature, let's look at the opening of the Book of Genesis from the King James Version of the Bible. Stripping it of all art, trying to express the content in mere words without benefit of rhythm, harmony, superior organization, etc., it would look something like this:

> First of all, God made heaven and earth. The earth wasn't any specific entity. There was just water in the dark. Then the spirit of God came along and passed over the surface of the water. Then God ordered light to come into existence and it did.

The events were reported in the above version but the full content could not squeeze through. Now listen to Genesis in the words of a great literary artist. Nothing is added but the difference between non-art and art:

> In the beginning, God created the heaven and the earth. And the earth was without form and void; and darkness was upon the face of the deep. And the spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light.

Borne on rich sounds and stately rhythm, the full, awesome content now emerges. Perceived through some incredible act of intuition long before science knew, then transmitted through fine art, is the main part of the Creation; not the details stated with questionable scientific authority but the sheer grandeur of it. And the concept does readily penetrate a receptive mind. (It is suggested at this point that the reader look to modern science for information regarding the creation of his world and then turn to the art form in Genesis for a grasp of the meaning of that information.)

Moving from literature to painting, let's take, as our second example, Michelangelo's frescos on the ceiling of the Sistine Chapel in the Vatican. The subject is the same: "The Creation." Again, making a conscious effort to ignore the art, we see God an old man, appearing in a series of positions while creating a universe by gesturing at the void. Several young men distributed around the edges of the activity are watching. From this limited point of view, the work is trivial and God and his universe greatly underestimated.

But Michelangelo was not one to underestimate his subject matter, as we shall see when we look again at the work, this time keeping the art qualities in mind. The figure of God, beyond its anatomical excellence, is a remarkably powerful form. With the head made slightly small in proportion and the garments left unbroken by surface decorations, the body appears to be very large. And surrounded by carefully measured space, the direction of movement strongly indicated by body positioning, the figure glides majestically through the composition. The powerful aspect is reinforced by the linear pattern that gives movement to the robes. If we let our eyes follow the dark lines indicating the creases and wrinkles in the cloth, we will note that God's robes do not flutter. In some parts of the painting, they drift and in others they swirl in great arcs as though filled with some superhuman force.

The young men, the human observers at the edges of the scene, point up the superiority of God by furnishing a striking contrast. They're muscular but they are not strong. Their faces register emotions associated with human frailty--fear, bewilderment, foolishness, stupidity. Their hair blown about by some high wind, these men writhe and cower as though overwhelmed by the events they are witnessing. Only a portion of a great work, but enough to serve as an illustration.

Switching to another art form let's consider Beethoven's Ninth Symphony. It was intended to express in music what Schiller had said in his poem "Ode to Joy." A trained listener, I'm sure, will agree that it is not necessary to know of the poem to get the impact of the symphony. Without benefit of words in his own language, without any obvious statement of content, the receptive listener hears a procession of rich chords, of themes singing through an extravagant number of variations, of a series of rhythm patterns driving deep into his being, and surging through the whole thing, a proclamation that there is indeed a higher level of joy than he had been aware of. The result is a feeling of exultation in the hearer that is hard to achieve away from the arts.

It must,of course, be admitted that revelations of grandeur do not always accompany the perception of a work of fine art. Quite often the mood at the moment of contact or some extraneous condition can have a great deal to do with the receptivity to the work. But the rewarding experiences do occur. I'm sure that people who have the training and the willingness to appreciate the arts do, at some time or other get the artist's message with all its force.

In fact, my own reactions to our next illustrative work had been quite varied; but finally there came the viewing in which I felt the full impact of the artist's labors. The work was the Lincoln Memorial and the occasion was a field trip with a group of about thirty of my ninth-grade students and two parent-chaperones. Being a Washington resident, I had seen the building many times, but this was the first time I saw it not just as a fine piece of architecture but as a profound and moving work of art. On this particular spring morning, we were visiting several of the older government buildings as a tie-in with a unit on classical architecture. When we arrived at the Lincoln Memorial, I gathered the students and the chaperones together at the foot of the great flight of steps to tell them what to look for and to give them the necessary short review of the preparatory classroom content. It was my usual custom on these field trips to get through as much of the lecturing as possible before entering any one of the national shrines so that I wouldn't have to shout inside the building. But this time I had an added reason for the procedure. Temporarily crippled by a sacroiliac muscle spasm, I didn't wish to endure the pain that would have accompanied my climbing all those steps. I therefore sent the group up and told them I would wait for them. After they left, I turned to face the building and then, with necessary caution, I very slowly tilted my gaze upward. The full glory of that architectural masterpiece was revealed to me for the first time. The heavy, fluted columns shooting way up to support the horizontal entablature that crowns the whole structure; the well-proportioned entablature with its restrained decorations looking very regal in the rich, blue sky; the deft sharpness of the stonecutting and the tiny variations in the white surface fully lighted by the sun; and the mathematical precision of the whole design, a concept formed in the mind of an unknown genius in ancient Greece, brought to perfection in the Parthenon, copied and then elaborated upon by the Romans, and emerging now in this American version--all of this seemed to organize itself into a form that could be described as an abstraction of pure nobility.

The conditions were just right; the cool spring day, the blue-sky setting, the concentration on the work of art and the slow, upward, bit-by-bit scanning of the building that was in deference to an ailing back. All these things helped. But what was really at work was the language of art: the upward movement of the columns speaking of a great dignity, the lofty horizontals suggesting the serenity of high places, the mathematical precision leading the mind to contemplation of perfection.

Here, as in the previous examples, the artist had caught a glimpse of grandeur and was transmitting his precious vision through an art product. In this case, the artist had seen grandeur in a human mind operating on an extraordinarily high level. The creators of the other works had seen it in God and in the creation of the world. Beethoven saw it in man when his spirits soared.

Before returning to the struggling high school student, let me cite one more work of art. The previous examples were inspired by lofty subjects. The final one, a still life by Paul Cezanne, shows that a fine artist can transmit a great concept with a mundane subject: apples on what appears to be a crumpled tablecloth with a wine bottle, a decanter, and a glss. The subject matter is dull but the painting is powerful. Its strength is derived partly from the almost perfect relationship of forms, the delicate balance and the illusion of meaningful movement. Many pages could be written on these, but for our present purpose it is necessary to dwell on only one attribute of this painting. That is the protrayal of a kind of extraordinary weight. Relying on the well-known fact that warm colors (reds, yellows, oranges, etc.) appear to advance, while cool colors (blues, greens, etc.) seem to recede, Cezanne painted the centers of his apples in tones that were warmer than those he used on the edges. This, of course, pushes the centers toward the observer and pulls the edges back into the composition, thus rounding out the apples. Cezanne certainly was not the first artist to achieve a three-dimensional effect, but he probably was the first to accomplish the task strictly through manipulating color temperature without depending on shading. The results are surprising. His apples, instead of merely appearing to be three-dimensional, seem to be very heavy--as though they were made of an unusually dense metal heavy enough to fall through the floor. Booming across the canvas like kettledrums, these apples convey an impression of great strength.

The foregoing examples, I hope, will remind the reader that the fine arts do, among other things, penetrate the part of truth that lies beyond the realm of everyday experience--the grand, the extraordinary, the extensions of the familiar. Science and research have penetrated it, too, sweeping big, new searchlights out into space, down into the mind, and back into the distant past.

The scientist and the research expert report the wonders they have seen, and their brothers standing down in the commonplace world receive the news impassively because its significance does not get through to them. The discovers have the means of conveying the information, but they have no way of transmitting the majesty of it. The artist, on the other hand, with his rhythm, his colors, and the rest of the language of art, does manage to convey what he has seen beyond the commonplace--in all its fulness

What shall we do then, combine them? Convert statistics into poetry, dance out the measurements of planets, sing the story of nuclear fission? It might work; but at the moment the idea seems impractical. Returning now to the high school student whose dilemma concerns us, we must go on teaching him all the science we can, and in his social studies let him have the full benefit of modern research. But we must also introduce him to the fine arts, all of them--painting, architecture, sculpture, music, dance, literature, theatre--and teach him how to understand and appreciate them. When he has successfully perceived some of them, he will no longer be confined to the commonplace world because the extraordinary visions of the artists will have entered his mind and expanded it to breach the limits of everyday experience. Then, when he is taught the grand information that comes down from science and research, he will be able to grasp more fully its meaning because he will have seen grandeur. Then, perhaps he will look at the stars in amazement and read the Constitution in reverence.

SOME TEACHER REACTIONS TO CUE PROGRAM

These are actual quotations, but the names have been deleted for purposes of this report

Chateaugay

[redacted] (Social Studies) I don't know much about the arts but I have adopted a "Lets learn together" attitude with my students.

The films have taught us some new things about foreign cultures which caused us to appreciate them more.

I was against the CUE program at first because I thought only the bright would learn from it. Now I see that all types of students are interested. Sometimes the academically poor students seem the most stimulated by the materials.

[redacted] - (Home Economics) "Our study of Japanese culture was much enriched by CUE materials. Pupil reaction to them was very favorable and not only the students but the whole community seems to be more interested in culture.

[redacted] - (Industrial Arts) I am glad to have fresh materials and ideas which the CUE materials have brought in. My problem is time. We are all so busy teaching facts and skills and I wonder if we should take time out to teach for appreciations, values and attitudes. These are what really stay with the student over the long pull.

This community has been going downhill in many ways. Perhaps the stimulation of CUE is just what it needs. Suddenly people want more trips and exhibits.

[redacted] - (English) We need much more material to allow the teacher to have a wide choice. CUE materials are spreading up and down in our school from 5th through the 12th grade and they should. The humanities should be taught throughout the curriculum at all levels.

[redacted] - (English) Some of the CUE English materials are so good, if they are not here next year I plan to order them for myself.

[redacted] - (Science) We are not teaching any different subject matter this year but because of CUE we are certainly giving it a different emphasis. Instead of just facts and formulas and experiments, we are assisting students to get new insights into their own behavior. We are teaching for moral sense and increased self knowledge.

[redacted] - (Art) I am all for helping students see interdisciplinary relationships. Teaching of isolated facts without showing their relatedness is not real education. I have used the CUE ballet film in connection with teaching sculpture.

Joan of Arc

[redacted] - (Art) The CUE materials are excellent. I have used them and gotten new insights from the Guides. What we need to make the best use of them is cooperative planning. Perhaps if we held student seminars twice a week where we could do team teaching we could all learn from each other. We need still more materials designed to assist students to gain certain concepts, for instance we could well use a whole series of Impressionist paintings for teaching color concepts.

[redacted] - (English) The TV shows on Africa were very good. We used the mimeographed African poetry. We need more such materials.

[redacted] (Science) The material in the science area is inadequate, we need much more. In our interracial school we need material on anthropology and biology to show students that all races are biologically much alike. We also want material on peaceful uses of atomic energy.

[redacted] (Industrial Arts) I think the CUE background materials on pottery and textiles are excellent but I would like much more on the history of ceramics, as well as travelling exhibits of Greek and Japanese ceramics, history of architecture, modern Japanese art to cite a few.

[redacted] - (Industrial Arts) I have always included cultural background material in my teaching. We teach students to appreciate the industrial processes but it is vitally important that they also appreciate the creative arts and background history of the processes.

[redacted] - (Core) We use art and music to create the atmosphere of a time, place and a people. In our study of the Renaissance we heard Baroque music and studied Renaissance paintings. We stressed the universals - Happiness, sadness, pensiveness of time and people as expressed through their arts. Students are enthralled with this approach.

We need many more materials especially on Latin America, poetry, humor, the history of the theatre.

[redacted] -(Science and CUE Coordinator) The CUE idea of using perception is a starting point for general science is excellent in that it relates to biology, physics and other areas we study and make an easy transition to them.

The CUE program attracts other culture groups to do things for our school. The Master Institute of the United Artists and others have performed for us or given us free tickets, or put us on their mailing list. Because of CUE we are doing good preparation and follow-up on performances and the resultant learnings and attitudes are much improved. All performances are related to the curriculum.

[redacted] - (Home Economics) We need materials on costume and dress.

Dewey

[redacted] - (Music and French) When our groups studied France, I also taught them French, French history and took them to the museum to see French paintings to get a glimpse of what these people,places, and times were like. I would also like French folk dances, songs and music to round out the picture. Miss Moskowitz helped French students prepare a simple French meal for a taste of Gallic cuisine.

[redacted] - I am preparing an exhibit of Asian materials for our museum room as our group will now study Asia and the exhibit will assist greatly with the study.

[redacted] - Even though my classes are composed of slow readers, they enjoy the way I relate the arts to their stories.

[redacted] - (Clothing) CUE inspired me to do a research paper on costume as shown in painting which I will use with my classes. I relate the students work to their other classes. Students of Italian study and make the designs of Italian couturiers. I always teach the background of the sewing tools , equipment and materials. Students love to know these stories.

[redacted] - (English) I have used the National Gallery Paintings as subjects for student work in speech. Students tell why they like a certain painting. Poetry and paintings go well together - For instance students can sense like feelings in De La Mare's poem about the Moon and Blakes paintings. We have discussed "What is a painting;" compared paintings with photos and brought out the subjectiveness of paintings. We have compared E.E. Commings poetry to abstract art. What we need are texts to go with the visual materials even if they are mimeographed.

William Floyd Schools

[redacted] - (CUE Coordinator) Over a thousand people attended the opera Don Pasquala put on by the Lincoln Center. Many were standing in the crowed gym and yet it was absolutely amazing how quiet and attentive they were. Our thorough preparation ahead of time really paid off in increased appreciation.

[redacted] - (Home Economics) The CUE film "Four Families" and other materials started us off on an exciting study of comparative cultures. There is so much to see and do with CUE we can't fit it all in classtime. But it is such a wonderful cultural opportunity for the students. I plan to start a CUE Leadership Club of after school seminars for especially interested students.

[redacted] - (English) I feel the after school seminars would be most helpful.

[redacted] - (Social Studies) Of course, we need more equipment and materials but CUE materials really do help students learn for the Regents.

[redacted] - (Italian) America does not have enough art and music. I am all for more of the CUE program.

[redacted] - (Home Economics) My teacher friends in Sayville, Eastport and Patchoque certainly wish they too could have the CUE performances and materials. I would like more materials on foreign costumes.

[redacted] - It is hard to fit the curriculum around the arrival of films. I like the materials that stay right here in the school.

[redacted] - (French) I would like more materials on French culture. We French realize the importance of teaching culture.

[redacted] - (Spanish) How can you teach a language without teaching the rest of the culture? My classes have eaten Arroz con pollo and flan but I also need Spanish paintings music and folk dances to round out my teaching.

I am inviting a witness of the bombing of Guernica to speak to my class about Picasso's "Guernica".

[redacted] - (Music) You could have a package which centered about a country's music. For instance on Italy you could study about the violin makers of Cremonas, Italian opera houses, operas, composers, symphonies and so on.

[redacted] - (Science) We enjoyed the Leonardi da Vinci slides. We'd like more films on inventors and backgrounds in science.

[redacted] -(Science)Cultural Material is better in general science and biology.

[redacted] - (Industrial Arts) We need background material on the graphic arts processes and their beginnings.

[redacted] - (Electricity) I teach electricity and we need material on symbols of communication. Perhaps we could bring in material on talking drums, invention of the telephone, sonar, radar, computer language and electronic music.

Bronxville

[redacted] - (Principal) We plan to have a Culture Fair for CUE students. Groups of six students will work on a culture topic of their own choosing with the assistance of faculty advisors. Work will be done both in and outside of class. The culminating activity will be a 9th grade program at which they will display and explain their reports and exhibits. Fifteen to twenty per cent of their third quarter grade will depend on this. All 9th grade teachers are involved.

If the culture topic is primarily social studies that teacher will be the advisor. Art and music teachers will be used as resource persons for the teachers. Much of the ground work on this has been done by Jerry Howard.

Of course, much, much more material is needed in the CUE packages of different levels of difficulty.

[redacted] - (Music) We did a thorough student orientation before the Lincoln Center performance of Cosi Fan Tutti and it was wonderfully received. I am thrilled about our coming performances.

[redacted] - (Art) Our students are sensitive to quality in the arts. CUE materials and performances impress our students with their high quality.

[redacted] - (English) Variety is the spice of teaching. Often CUE materials bring a different point of view than mine to my students. I feel this is a worthwhile contribution.

[redacted] - (Science) I could use materials related to geology - such as archeology.

[redacted] - (English) The package needs some material on Poe. Students love to read him and he is the master of the short story. Material on essays is needed also. The EBF film "Great Expectations" inspired many of my students to read the book.

I have used music to show how it, as well as literature, expresses the thought of the time. We compared Jazz and Swing and the Beatles with Beethovens Heroica and the 1812 Overture. Afterwards students wrote personal essays on music.

[redacted] - (Social Studies) We have made a fetish out of science in America. Now it is time for a reaffirmation of the humanities in our education so that we can impart the moral and spiritual values which enable us to guide the use of our technological attainments wisely and humanely.

[redacted] - (Social Studies) We need to have taped music of foreign countries with an explanation of its special characteristics, also several copies of short stories which students could read to get the feel of the times and people. We need to have kinescopes of the TV programs so we can fit them into our schedule.

project CUE
The New York State Education Department

Previews 6

THE NEW YORK STATE EDUCATION DEPARTMENT DIVISION OF EDUCATIONAL COMMUNICATIONS

U.S.O.E. AND NATIONAL GALLERY REPRESENTATIVES LEARN RESULTS OF CUE PROJECT

At a meeting held March 31 at the State Education Department in Albany, Miss Katherine Bloom and Miss Sue Brett of the United States Office of Education, Mr. Harold MacFayden of Lincoln Center for the Performing Arts, Grose Evans and Carter Brown of the National Gallery, State Department officials, superintendents and many friends of CUE heard reports given by Grace Lacy and several CUE teachers on the progress of the CUE experiment.

The entire assemblage were highly impressed by the tremendous impact of the CUE materials and program in the schools.

As if to emphasize CUE's claim to the stimulation of creativity, the teacher reports on the various school programs revealed a wide diversity of activities and results. The reports seemed to emphasize the fact that rather than regimenting or restricting the CUE materials and guides have acted as a springboard for teacher and student creativity. Mrs. Wilson of Penfield said CUE materials have stimulated creative writing. Maishe Levitan certainly revealed teacher creativity in the many ways in which the arts have been integrated with science at Joan of Arc. "CUE is helping teachers to coordinate their efforts at Shenendehowa," said Henry Dziezic. "Students and teachers are now beginning to appreciate interdisciplinary relationships and students are finding out that the whole is more than just the sum the parts."

Fred Bockian pointed out the tremendous changes which have taken place at William Floyd School as a result of CUE. "Teacher planning periods for opera or other performances may last till two in the morning," said Fred, "but the resultant appreciations and learnings are well worth it."

Martin Leukhardt of Binghamton gave a slide presentation which showed an Industrial Arts program which goes far beyond just industrial skills. "The CUE packet is trememdous," he said. "The materials are stimulating and motivating."

Grayce Brent of MacArthur told of a CUE activities program which involves the entire community. She reported that interest in the program is so high that potential drop-outs remain in school because they don't want to miss it. One parent with a shy "loner" type of child feels that the program of activities helped her child to develop emotionally and come out of her shell. She quoted a parent as saying, "The CUE program is education in the ultimate."

All teachers express the hope that the CUE program could continue in their schools and become a regular part of the ongoing curriculum.

Dr. Robert Waite of Williams College was the luncheon speaker. In accenting the value of the Humanities, Dr. Waite said "When we by pass the humanities because we cannot see their immediate practicality, then our society is in real trouble."

"A very successful meeting," said Miss Bloom of U.S.O.E. Cultural Affairs, "CUE is really accomplishing a vitally important job."

YOU ARE INVITED TO THE BRONXVILLE CULTURE FAIR

AN INVITATION TO THE CUE CULTURE FAIR AT BRONXVILLE

by Jerome Howard

The teachers of Bronxville High School invite all teachers to visit its CUE Culture Fair on the afternoon of May 20. All ninth grade and some eighth grade students will have entries. All subject areas will be involved.

Well over 200 individual, student-made art and architectural items will be on exhibit. These items will be arranged into ten "booths" that will feature such topics as: architecture down through the ages, beauty-the world over, the evolution of world culture and seven other universal themes.

To give you an idea of the scope and variety of the fair, it might suffice to list some of the individual items thus completed:

1. A true scale model of the temple at Karnak, Egypt, complete with wall decorations and columns.
2. A series of ten 14" x 18" paintings of the evolution of women's clothing from ancient Egypt to the present.
3. A series of slides of ancient Egypt accompanied with a tape explaining the life of a scribe.
4. A comparative study of religions symbols around the world, emphasizing the mystery as well as similarity of these symbols done on poster board.
5. Finally, a collection of Greek Egyptian, Roman and Etuscan artifacts, made in the Arts and Crafts room, that explain the language, art, or symbols of that society.

Attendance at this Fair may help you organize a CUE culture fair at your own school.

Jerome Howard
CUE Culture Fair
Coordinator
Bronxville High School
Bronxville, New York

LET'S HAVE A CULTURE FAIR

By Jerome Howard
Bronxville High School

Ever since the early Middle Ages fairs have attracted people to exchange both goods and ideas.

Sputnik encouraged Science fairs in the United States. The Humanities, it was said, could wait. The National Defense of the country came first. Seven years have passed since Sputnik. Science fairs are still important, but a realization of a different sort has occurred: man can not live by "gadgetry" alone. The Humanitarian Age is upon us.

Man needs the solace, wisdom, and challenge of the arts to sustain his heart and will.

The cultural explosion is on!

A cultural fair is one way to tap the creative energy of your school personnel. Such a fair brings together the skills and resources of all of your students and most of the faculty.

The following suggestions are offered as an approach in organizing and effecting a cultural fair:

SUGGESTED PROCEDURE:

(1) OUTLINE OR MAKE A MASTER PLAN OR CHART
- a. Write the purposes of the fair.
- b. State the total time needed for its implementation.
- c. Inquire about the date, place, materials needed (tables, chairs, et cetera.)
- d. Stipulate the number of children participating and the "ground rules" that are necessary for participation.
- e. Figure out budgetary considerations to purchase some of the materials.
- f. Create a time table when certain expectations must be achieved.

(2) GET HELP
- a. Obtain permission and assistance from your administration as soon as possible. Your "master plan" should be submitted for approval.
- b. Ask for assistance from all the "special teachers" in the building. Sell them the idea that they are resource people that are invaluable to the fair.
- c. Contact the P.T.A. for assistance in : decoration, mailing, publicity, refreshment, and evaluation.

(3) ORGANIZE YOUR STUDENTS
- a. Success means full participation.
- b. Make up the "ground rules" and hold a meeting to explain the nature of the fair, the rules of participation, the time factor, individual and group responsibilities, and the creation of a "booth".
- c. Give the students many challenging problems, or topics, to select from. Such topics might cut across history or geography or concentrate on one phase or problem. Consider the following three topics:
  1. Architecture Down Through the Ages
  2. Cultural Contributions of the French
  3. The Impact of German Economy on American Consumers
- d. Plans should be set in motion for individual or group conferences.
- e. Incentives, if feasible, are always good ideas.

(4) FOLLOW-UP MEETINGS
- a. Meet with each group at least once before the fair.
- b. Elect a student-coordinator to assist you in handling the booth.
- c. Select a theme for the booth. Divide responsibilities and tasks.
- d. Show examples of what can or has been done in other fairs (pictures of one cultural fair will be available by July of this year.)
- e. Discuss individual problems at this meeting or at subsequent meetings.
- f. Keep administration and participating faculty informed of progress.
- g. Demonstrate the first model or contribution to your group. Strive to establish the following procedure or line of thinking:
  1. Describe your contribution. What is it? What can others learn from it?
  2. Research your project. Give accurate information about the model.
  3. What did the student learn? Does it open up other areas of learning?

(5) FINAL PREPARATION
- a. Obtain administrative assistance to provide some school time and personnel in order that you might be able to supervise the installation of the booths.
- b. P.T.A. and art-oriented students could help with the over-all decoration, advertising, publicity in and out of the school, and the ushering.
- c. Clear division of responsibility for each student and group must be re-stated before and during the fair. Clean-up duties should also be discussed and clarified.

(6) EVALUATION
   a. Organize a group of students and parents who would:
      1. take slides of the exhibits
      2. tape on-the-spot opinions of other students, parents, and visitors
      3. ask some of the guests to fill out an opinion questionaire
      4. record the fair through 8mm movies (discuss results with students after the fair.
   b. Save the best exhibits for classroom use and as an inspiration for future fairs.
   c. Thank everybody who contributed something to the fair.
   d. Write up your own experience and have it distributed for other educational groups.

TEACHERS TALK ABOUT CUE

These are actual quotations, but the names have been deleted for purposes of this report.

Niagara-Wheatfield

[redacted] (science) - There is so much beauty in the universe, so much to see and hear we must use all these media and materials to improve student perception with all senses.

[redacted] (Industrial Arts)- We need more copies of the book on Corning glass. The Ford Book of Styling is excellent as is the film "Metal Sculpture."

[redacted] (Industrial Arts) - We used the poster display to tie in with graphic arts.

[redacted] (Social Studies) - CUE films greatly increase learnings in my classes.

[redacted] (Home Economics) - I think the CUE guides are good. The kinds of experiences CUE brings students are uplifting and tasteforming and badly needed in this community. We need more displays of realia - dishes, silver,materials.

[redacted] (English) - The CUE materials are excellent and have inspired interesting units of work for us. We have correlated poetry and Early American literature with the National Gallery Paintings.

[redacted] - I have a basic (slow) group and found the English material unsuitable for them.

[redacted] (Art) - The CUE materials are beautiful. I keep a stimulating artistic atmosphere in the schools by displaying them meaningfully. Exposure to such works is bound to improve taste.

Penfield

[redacted] (Home Economics) - The CUE guides provide very helpful lessons. I like the way they are related to the National Gallery materials.

[redacted] (English) - The CUE record "Many Voices" was helpful in helping students understand themselves and in understanding humor, irony and satire. The Great Ideas of Western Man are inspirational. I have found many films listed in Industrial Arts and Social Studies to be useful in English. They should be listed in the English manual as well.

[redacted] (Science) - A project like this takes reconditioning on the part of the teacher. Great scientists are humane and well aware of the value of the arts.

We are learning so much more about how we learn. The CUE approach of using all sorts of teaching materials to get over an idea may be vital. We are only reaching a small part of the student population with the purely verbal approach. We should approach through all the senses. In a project like this we must not impose any values but expose students to many cultural experiences and let them form their own values.

[redacted] (Home Economics) - We need more materials on clothing, fashion and textiles.

[redacted] (Industrial Art) - We have made wise choices of what to study in our courses and this takes up all our time. CUE materials are worthwhile but we don't have time for them.

[redacted] (Science) - It is very important to help make students more perceptive than they are. This program helps but time is a problem.

[redacted] (Social Studies) - We need more materials on economics as we put emphasis there.

[redacted] (Social Studies) - We have done some cooperative teaching in the social studies. We need to learn a little more about the arts so we'll be able to integrate them better. The CUE guide is good.

[redacted] (AV man) We are bringing in Tel-a-Lectures on cultural subjects related to our curriculum. In this manner we can bring people who are tops in their field to large groups of students.

[redacted] (Science) - The CUE film on "Time" was very good.

[redacted] (English) - I especially liked the "Great Ideas of Western Man." These CUE pictures stimulate thinking. We need more material on Poe and the short story.

[redacted] (Science) - The film "The Light in Nature" was too difficult but "The World is Born" is very good. It gives insight into the beauty of the creation.

[redacted] (English) - I enjoy participating in the CUE experiment. I try to enrich my students by having them go to plays and evaluate them for plot, character and dialogue. The EBF Humanities Series are a tremendous aid to teaching.

[redacted] (Science) - More posters would help the project because they can teach ideas and yet not take away from the teachers class time.

[redacted] (English) - The EBF Humanities films are excellent as is the SVE short story filmstrips. CUE materials integrate wonderfully with our work.

[redacted] (English) - The CUE materials plus our own rich assortment of visual and audio materials assist us in our thematic approach to teaching English.

We used the National Gallery paintings, maps, drawings, diagrams of the theatre and music in getting across the feeling of literature at a given time. Of course, the bulletin board filled with appropriate materials sets the mood. There is great need for all sorts of newer media to assist students to full appreciation of literature. We encourage our students to attend the Cosmopolitan Club which has speakers on art, architecture, music and other cultural subjects.

Solvay

[redacted] (Home Economics) - The CUE kit and guide is beautifully done. This is an industrial town. Many students have little home training in the niceties of life. The acquaintance the arts provided by CUE is badly needed by them.

[redacted] (Industrial Arts) - The CUE films are very good. We would like to have more models and mock ups to explain background material such as Gutenbergs printing press.

[redacted] (Art) - The CUE materials are beautiful. We feel privileged to have them.

[redacted] (remedial reading)- The National Gallery pictures and other materials provide motivation for my students. They enjoy them and I correlate my reading program with them.

[redacted] (Science) - Many of the CUE films and materials are very good, some are outstanding. However, some of the material is too difficult for non-Regents students.

[redacted] - (Social Studies) - I believe in a depth study approach. These materials can provide the necessary background. I have my students read extracts of the literature of a country to get the "feel" of the times and people. CUE packages should have such extracts duplicated for each country.

[redacted] (Home Economics) - The CUE materials are very fine. I have my students use National Gallery paintings as inspirations for color schemes for table decor. They really should have exhibits of china, silver, glass, and linens brought to the school. It is too difficult to take students on trips to see them these days.

[redacted] (English) - CUE is a treasure chest of materials. The students liked the Prose and Poetry Records very much. Students have chosen poetry which suits National Gallery pictures,thus they become aware of the relation of mood, spirit and style in various art expressions.

[redacted] (Industrial Arts) - The CUE films were so good I used them for all my classes. We need more background materials on inventors.

[redacted] (Italian and French) - It is wonderful to have CUE materials here. You cannot teach a language properly out of the context of the rest of the culture. CUE materials help provide this background. We need tidbits from opera accompanied by explanations of the plot and biographical material on composers.

[redacted] (Art)- The CUE materials are excellent. I am taking a night course at a near by college and all the teachers in my class want to know how their schools can become part of the CUE program.

[redacted] (Physics Earth Science) - The CUE "About Time" film was excellent. We went on in our study of time to make Galileo's clock and other timing devices. It is important for science teachers to teach the sociological significance of scientific advances such as atomic energy.

[redacted] (Industrial Arts) - CUE needs much more material in the area of the graphic arts

[redacted] (Social Studies) - The Panorama series are very good for introducing a country. The CUE materials have made a big impact on both Regents and non-Regents students and they have contributed over and above what we could have done ordinarily. The CUE program has raised my own cultural sights.

[redacted] (AV man) - CUE has certainly helped me out on my AV budget.

MacArthur - Binghamton

[redacted] (Social Studies) - CUE materials have enriched our curriculum and enabled us to give our students more. It would be helpful to have a longer synopsis of films in the guides as sometimes we don't have time to preview.

[redacted] (Music) - There has been a renewed vigor and interest in teaching because of the CUE program.

[redacted] Schools on the west side of town are upset because they don't have the CUE program.

[redacted] (Industrial Arts) - We have revised our entire program to go with the CUE materials. We need more materials on textiles.

[redacted] (Home Economics) - The CUE materials on food are very good. These students need to know more about manners and etiquette. I think the CUE program is wonderful.

[redacted] - The CUE program is excellent, the packet is tremendous, it's motivating. We can use more background materials on electricity. We could use more on styling.

[redacted] (Science) - I think the CUE lesson plans are well written. The "Look and Listen" for items are very helpful. I appreciate getting the Life tearsheets. We could use more materials in the biology area as we emphasize it.

[redacted] (Librarian) - I assist the CUE program by making exhibits of CUE materials and displaying related books along with them. It stimulates the reading program.

[redacted] (English) - I am sure I speak for all those involved in Project CUE at MacArthur when I say that we are highly honored to be part of this project. It has proved to be a fine challenge for both teacher and student. It is my sincere wish that the CUE program become on integral part of public education. The Greek myth materials are excellent as are the EBF Humanities Series.

[redacted] (English) - It is vital to bring in music and art and cultural experiences such as the CUE program provides to have a really functioning English program.

[redacted] (Music) - I have assisted English and other CUE teachers to orient students toward the cultural activities.

[redacted] (Social Studies) - The entire school and community is motivated and participating in the CUE program. Parents here think the CUE program is education in the ultimate.

[redacted] (a Binghamton parent) - It is a delight and a blessing to see this group of children from a whole gamut of backgrounds, first acknowledge, then recognize, then appreciate and then often independently pursue the elements of culture to which they are thus being intelligently exposed, (many of course for the first time.) Certainly this is education in the ultimate.

East Greenbush

[redacted] (English) - I think the CUE materials are very motivating and the lesson plans helpful. Students here make scrapbooks on the National Gallery paintings they like best. They make reports on the artists lives and on the art forms which interest them. We liked the EBF Humanities films on "The Novel" and "Victorian England." We need a film on Ivanhoe. I duplicated the poems from "Poetry and Glass" book which is very beautiful. I am very pleased to receive the CUE tear sheets. Some of our students will make a trip to New York to the Columbia University Press Convention. We shall have a Shakespearean celebration.

[redacted] (English) - We liked the Coronet film the "Christmas Carol". We used the Prose and Poetry records and Travel posters as background material for stories of other lands. We need materials for teaching Ivanhoe.

[redacted] (Industrial Arts) - The CUE films don't get here on time but the length of them, 10 to 15 minutes, is good and the lesson plans are well written. We need more material on aluminum finishes and historical materials on background of the car and plane, also we could use more on graphics and printing.

[redacted] (Science) - The CUE materials don't fit my program. We need more material on biology, the good uses of atomic energy, and photography. The travelling exhibit materials are good. We need more of these - such as actual exhibits of minerals.

[redacted] (Social Studies) - The CUE materials are excellent and the lesson plans helpful. We need travelling exhibits of arts and artifacts from various countries.

[redacted] (Social Studies) We have seriously neglected the appreciation of other cultures. CUE materials assist in this area but we need more material on Latin America and transparencies containing maps as well as 2" x 2" slides of the various areas.

Shenendahowa

[redacted] (English) - Students were fascinated by the CUE "Cultures and Continents" African TV programs.

[redacted] (Social Studies) - Most of this is beyond what we can take time to do. You need to follow up the films exhibits of realia and performances or talks by resource persons.

[redacted] (Industrial Arts) - This kind of material and AV equipment is vital to our program.

[redacted] (Industrial Arts) - The CUE"Architecture in France"was very good but "Peter the Potter" was too elementary. "Japanese Crafts"was an outstanding film. We need more like that.

I am looking forward to the day when a student can start a project in science and carry it over into the art and industrial arts classes. This cooperation among teachers is vital and CUE is stimulating more cooperation among teachers.

[redacted] (English) - The visual materials on Romeo and Juliet and the West Side Story record banged home the universality of literary themes and human problems. Use of films, music, paintings and other materials a vital necessity for a good English program.

[redacted] (Science) - We need more material on archeology, paleontology and teaching exhibits of minerals, pigments and gem stones and scale models of inventions.

[redacted] (Industrial Arts) - You need more kits on how iron and steel is made; more on glass, graphics, plastics and printing processes.

[redacted] (Art) - At first there was resistance to the program but day by day there is more and more acceptance. Many teachers bring students to see the CUE films and TV shows. We have large group viewing.

Draper

[redacted] (English) - Here people are not very attuned to cultural things. As yet they do not see much value in the arts so I have to go slow in presenting it. The materials are excellent. Films like "The Novel" make teaching a complicated idea so beautifully simple. Visualization of ideas in English is vital. The TV sheets are an excellent help and the programs are outstanding.

[redacted] (Homemaking) - These students very much need a cultural background since their home backgrounds are terrible. Some of the material is above their head. We need to stress such simple things as keeping clean. Originally I thought the program was too much but now I feel it should continue in order that students here may realize its benefits.

[redacted] (English) - We need materials on the short story. The TV sheets are too advanced for our students. We need to have resource books to go along with the TV programs. The tear sheets are a wonderful help. We really need a teacher workshop to use the material properly.

[redacted] (Social Studies) - Students enjoy the films, TV and Panorama but time is a problem. I have to have time to teach the facts. This is what they are tested on.

[redacted] (Social Studies) - I like the Panorama records and filmstrips. Time is a problem with me. If we go to the depth study curriculum we will need a great deal of such material as CUE presents.

Elementary Art Teacher - I am using CUE materials too. The more exposures children get to great art the better.

[redacted] (Industrial Arts) - The slides on architecture and film on"Metal Sculpture"were excellent. We need more material on ceramics, metal spinning; perhaps something on concrete sculpture. Time is a problem. Some years I can do more enrichment than others. It depends on the class.

[redacted] (Science) - The CUE program has brought some good materials to the students; however, time is a problem.

[redacted] (Science) - Students here are mainly children of blue collar workers. Parents are not especially interested in the school. The CUE program has brought us some good class materials and insight but we do not get community support for doing more than just using the materials in class time.

William Floyd - Long Island

A parent - The CUE program gives us, for the first time, hope for our children's cultural background. We live in an economically and culturally depressed area. The CUE materials paintings and programs will foster appreciation and talent and encourage the community toward higher cultural attainment.

A parent - Our community isn't a cultural one but Project CUE is helping it to become one. These opportunities for enjoying and appreciating the arts will make our students better men and women and students.

[redacted] (Coordinator) - Many good things are beginning to happen at our school as a result of the CUE program.

A parent - I am thankful for Project CUE. It has opened new doors for our whole family.

Other Teachers

[redacted] - Rutherford, New York - Please send me a CUE guide for English. I will pay for it. I want the excellent lessons it contains.

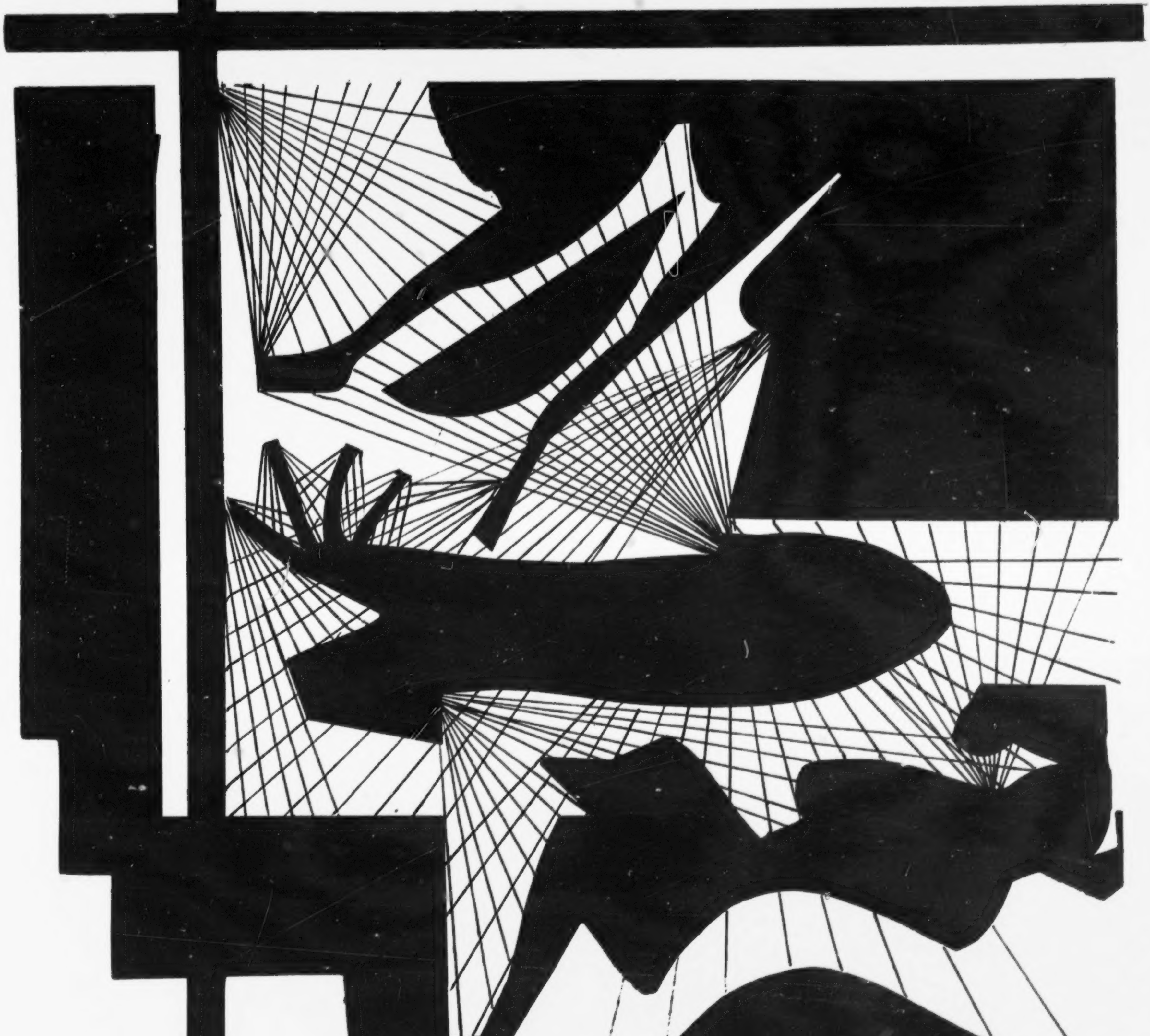
[redacted] - Colonie High School, Albany - Please send our Industrial Arts Department CUE guides. The material in them is interesting and well developed. They can enrich and upgrade our program.

Many such letters requesting CUE guides have been received by the Division of Communications and the Bureau of Secondary Curriculum.

CUE INSIGHTS

HOW THE ARTS EXPRESS LIFE----CUE INSTANT RESEARCH

HOW THE ARTS RELATE TO SUBJECT MATTER
ILLUSTRATIVE MATTER FOR ALL POINTS MADE IS IN THE CUE SCHOOLS



ALSO** HOW TO COMPILE, INDEX AND
FILE YOUR OWN OPAQUE MATERIALS

CUE INSIGHTS .... HOW THE ARTS EXPRESS LIFE

PURPOSES:

To assist the reader to realize how the arts transcend time, space, and language barriers to help us understand other people, places, and times.

To assist the reader to gain understandings and pleasure through the unique vision of the artist.

To assist the reader to gain an understanding of the importance and function of the arts in his personal and national life.

To provide a rapid review of major trends in the history of art.

SUGGESTED TEACHER PROCEDURE:

The understandings listed below will be gained slowly and over a long period of time. Greater pleasure, understandings, and appreciations will be acquired if these points are brought out incidentally as the year's work progresses in social studies, English, science, art, music, and other subjects. Visual media of all types are absolutely essential for the success of this teaching. (See list of related media.)

The teacher will also wish to compile his own flat pictures and slides which should be filed subject wise for quick and easy retrival. (See hints for effective filing of media and related materials on page 7.) Metropolitan Seminars in Art and other CUE materials are used to illustrate the points listed below. Portfolio and plate numbers refer to Metropolitan Seminars of Art. (See Related Materials)

INSIGHTS TO BE GAINED:

Although we often enjoy a work of art for the story it tells or for its line, form, and color alone, if we look deeper we can increase our enjoyment of the work and gain insight into the life and spirit of the age from which the work dates.

From earliest times man has expressed graphic interpretations of his dreams, hopes, fears, and activities.

- Primitive man used art as magic in making symbols, signs, and drawings to exert power over nature which inspired awe and fear in him.
- Cave paintings at Lascaux were probably made to insure success in the hunt. (See Caves of Lascaux, Portfolio 2, Plate 24)
- Primitive masks were worn to acquire the power of a god or devil. (See CUE film "Buma.")
- Egyptians transferred this awe to their Pharoah whom they considered a god. The function of their art was mainly religious. The pyramids and tombs were built to house the body and spirit of the dead kings. The

contents of these monuments, their paintings and sculpture, left an imperishable record of Egyptian culture. They also tell us man still wished to gain control over nature through the worship of gods. (See Pyramids and tombs in any encyclopedia.)

- In ancient Greece, man's growing power over nature, his feeling that he could find its laws and govern himself, led him to idealize man in his art. Although Greek art glorifies the gods it also portrays the life and deeds of heroes and atheletes (e.g. Apollo, Venus, Hercules, vase paintings.) (See "Art of Greece" by Shirley Glubok in English CUE Kit also Portfolio 7, figure 11.)

- Although the Romans copied the Greek religion and made paintings and statues of their gods, Roman art reveals that they were more interested in power and conquest of other lands and peoples. This spirit is particulady evident in their Triumphal arches built to celebrate military victories (e.g. Trajan's arch - see encyclopedia or CUE kit Industrial Arts slides.) They were also interested in orgaaizing and controlling these lands and peoples and to do so they built roads and bridges, palaces and colosseums.

- Their architecture reveals engineering skill and power. (See Pantheon in encyclopedia.) Roman sculpture -- the culture's major art form -- displayed striking realism indicating a different culture from that of Greece with its refinement of taste and spirit. (See Roman realistic portraits and busts, Portfolio A, pp. 18 - 21.)

- The Huns, Goths, Turks, and other barbarians who overran Europe, did not appreciate the great art of the classical world. To show their scorn they wrecked much of it and that is why many of the classic buildings and statues we see are broken or ruined. (e.g. Parthenon and Winged Victory, see encyclopedia). This invasion almost brought an end to art and knowledge in Europe. Men sunk into ignorance, misery, continual warfare. Even today men reveal this barbaric streak when they want to abolish art they do not understand or appreciate.

- In the Byzantine Empire people used symbolism and Biblical illustration to express their religious feelings, often in colorful mosaics and manuscripts. A magnificant culture, oriented towards the church and the court in Constantinople, withstood the barbarians until the 15th century. (See Portfolio 9, Plates 97-98.)

- It was only in the monasteries of western Europe that a feeble light of learning was kept flickering. Here monks copied the Bible and other religious documents by hand. Since now man considered himself and his time worthless, unless devoted to God's service, numberable hours were spent laboriously copying and decorating these beautiful illuminated manuscripts (e.g. Book of Kells, Book of Hours; see "The Book" by Douglas C. Mc Murtrie, Oxford Press).

- In the Middle Ages, once more, man felt helpless in the face of overpowering nature and the evil of the world. His only hope for escape from his misery was to worship God continually and hope for a better life in Heaven. Countless time and energy was spent on paintings, altar decorations, and stained glass for the glorification of the great cathedrals. (Romanesque style, 1000 - 1150, Gothic style 1150 - 1400.)

Figures in the paintings and decorations were remote and other worldly, often seen against a background of gold, indicating heaven. Whenever man painted himself in those times it was as a small helpless creature in an enormous chaotic world abounding with sin and evil forces (e.g. Bosch: see encyclopedia; National Gallery booklet, Flemish Painting p. 30; CUE film "Chartres Cathedral," also library art books for paintings by Heironymous Bosch.)

- In the Renaissance (1400 - 1600) man's attitude toward himself and the world changed. Trade and travel, rediscovery of classical knowledge and art, new inventions and creative thought enabled man to gain more control over nature. At last the thought began to dawn that man, through his own intelligence and effort, could make for himself a good life right here on this earth.

  This idea was called Humanism and it drew inspiration from the art and literature of antiquity. As men saw themselves grow in power and knowledge, their representations of man showed him no longer painted as a tiny creature overpowered by the forces of nature and evil. Man is now shown as a larger, more powerful, and godlike creature, capable of shaping his own world (e.g. Michelangelo, Sistine Chapel Paintings, Portfolio E, figure 22). Even the landscape now appeared ordered, revealing the fact that man felt he could remake the world to his own liking (e.g., Perugino, National Gallery booklet, Later Italian Painting, pp. 15, 19, and 33).

- While it is true there were many religious subjects still used in the arts, the figures were no longer other worldly but more like real people, and the surroundings were of this world. Portraits reflecting a pride in individual personality, became a frequent subject for painters and sculptors (e.g. "Mona Lisa," Portfolio 1, Plate 6). The aim was not primarily to glorify God but to demonstrate the artist's intellectual powers (e.g. Raphael, Titan, Tintoretto, Portfolio 9, Plate 104).

- In the later 16th century, a style call Mannerism developed in Italy, and this was the aspect of the Renaissance that spread throughout the rest of Europe. Mannerist painters, of whom El Greco is the best known, reflect the heightened religious zeal of the Counter Reformation. They abandoned Renaissance ideals and tried to recapture the spiritual power of medieval art. Michelangelo's later work, including his "Last Judgment," is Manneristic rather than Renaissance. It reflects the troubled conscience of this age, which suffered calamitous wars, plagues, and disunion within the Christian faith. In a similar way Shakespeare's "Hamlet" is Manneristic if compared with his earlier "Romeo and Juliet." (See National Gallery Booklet, Spanish Painting for El Greco.) The Mannerists also perfected a very sophisticated, courtly style of portraiture (e.g., Bronzino, National Gallery booklet, Later Italian Painting, pp. 4, 16).

- In the 17th century, the great spirit of the Rennaissance reached its climax. Artists wished to impress people with the importance, richness, and splendor of their times and patrons. Painting, sculpture and architecture were full of twisting form (e.g. Vatican columns), rich materials, strong lights, and darks. It became what we call Baroque, a style of very impressive ornamentation and powerful emotional expression. The subject matter of art was the glorification of noble, saintly and powerful men and their deeds (e.g. Portfolio 2, Plate 17, 19).

. In the 17th century trade and skills had permitted ordinary folk (the bourgeois) to make enough money to employ artists and enjoy art. In Holland paintings were made of these well to do people and their environment. The ordinary man had now grown important enough to become the subject of art. Portrayal of his everyday life is called "genre painting." Genre is a French word, which means style or kind. (National Gallery booklet Dutch Painting pp. 27, 29, 30, 33, 35, 37, and 39.) Art shows the growing importance of the common man. Subject matter is no longer confined to religious or great and noble themes or beautiful and powerful people. Artists find beauty and interest in the everyday scenes and lives of everyday people (e.g. Vermeer, Portfolio 4, Plate 37).

. The Baroque style was too heavy for the people of France so in the 18th century they developed a lighter style called Rococo, full of delicate curves and curlicues. Art now reveals the life of the court and the wealthy merchant class, gay, selfish, and too little concerned with the grim reality of life (e.g. Boucher -- Fragonard, Portfolio 11, Plate 122).

. The invention of the printing press in the 16th century had made learning available to many. The later spread of education led the common man to gain skill and knowledge, which made him expect and hope to have a better life. Now in the 18th century new ideas he learned about liberty and equality made him want to rebel against human tyrants, as he did in the American and French revolutions.

. In the 19th century new ideas made him want to rebel against the forms of art of previous times. Artists tried many forms from the past in all the arts. The neo-classical style came about as a result of the archeological excavations in Greece and Rome (David, Ingres). France and America wanted democracy and so they copied the architectural forms and figures of ancient Greece, the birthplace of democracy. Increasing travel and the colonization of far-away places caused some painters to paint exotic subjects and people. These were the Romanticists (Delacroix, National Gallery booklet French Painting, 19th Century). They also tried to convey subjective emotions. Some painters tried to be like a camera and paint every tiny detail. These were the Realists (e.g. Hartnett, Portfolio 2, Plate). In all of these and many more experiments in the arts, modern man seemed to be in search of freedom. His art revealed the importance of the individual; his freedom to live and work and say and do as he pleased.

. As a result:

Landscapes were freed of empty copying after old masters. Painters now expressed the mood of the stillness of dusk, or the power of the sea, or the glow of a sunset (e.g. Corot, Turner, National Gallery booklet British Painting). People painted their quick impressions of a dancer of happy people on a street or in a restuarant, everyday scenes, (Impressionists e.g.

Monet, Renoir, Portfolio 1, Plate 3 & 4 National Gallery booklet French Paintings, 19th Century).

- Scientific experiments and thought affected artists' work. In the 19th century, work done on optics, light, and color led painters to do a scientific kind of painting in which points of color are put on a canvas. If we stand close to such a picture we see only dots of color but if we stand at just the right distance we see a glowing, shimmering sunlit scene (e.g. Seurat, Pointillism, Portfolio 7, Plate 84). Later painters used larger dabs of color and bold brush strokes that whirled and danced and created rythyms on the canvas to express their intense emotions (Post Impressionists, e.g., Van Gogh). The invention of photography in the 1830's soon freed the painter from copying nature, since it was no longer necessary. By now the individual thought himself so important that his own thoughts, feelings, and ideas were the subject of his art. He found that by exaggerating color and distorting form he could express his feelings more powerfully (Expressionists, Portfolio 3, Plate 25). Scientists began to explore men's minds with a new science called psychology. Some artists tried to paint this strange dream world of the mind (e.g. Surrealists, Dali, Chirico).

- In the 20th century some artists tried to free themselves from the experienced form of objects. They used abstract and non-objective forms to represent their feelings and ideas and to explore design (e.g. Picasso, Portfolio 4 - Plate 38 and 40). Often the public does not understand what these artists are trying to say and they resent such works. Often today the artists express a new step toward personal freedom in the idea that man has a right to enjoy himself through expressing his feelings in paint. His paintings are not meant to carry a message in the traditional way, but are painted for the pleasure to be derived from the stimulating form and color, much as we enjoy music without knowing its exact meaning (Kandinsky, non-objective Portfolio 4, Print 44). Many artists throughout time have felt the need to better the world through their work by pointing out social ills. These artists especially reflect the problems and thought of their time. All of us are familiar with the great war paintings of the American and French Revolutions which depict the struggle for freedom from tyranny (e.g. Delacroix, Portfolio 11 - Print 125).

- In our century American artists of the "Ash Can" school and authors and playwrights depicted the misery and suffering of the unemployed. Picasso cried out against the terror and inhumanity of the Spanish Civil War in terms that the whole world could understand in "Guernica." Recently some Russian writers protested in their works against the communist way of life. The works were banned and the artists were punished because the Communists realized the power of art to tell the message of freedom (e.g. Pasternak, Dr. Zhivago, Yevtushenko.) Today many artists reveal the terror felt by man at having to live in a world constantly threatened with disease, poverty, oppression, racial conflict, and nuclear halocaust (e.g. Francis Bacon). As always, the artist reveals the spirit and the problems of his times. Artists are finding that although there are many little experiments to do and many aspects of life and thought to depict in the arts, underneath them all is the great surge for freedom and truth; freedom from starvation, disease, and disaster. Together they seek the freedom of truth and an understanding which can lead to peace and happiness on earth.

All of art today, not just painting, reflects these goals. Today the architect seeks truth in his designs and use of materials. If he builds a factory, he makes it look like a factory and not a Greek temple. If he uses brick or stone or concrete, he shows the inherent beauty of the material and does not try to camouflage it as something else. He takes advantage of the climate and the landscape and builds his buildings to suit them. If land space is used up he uses sky space. He tears down slums and replaces them with decent low-cost housing. And this is not just in America but all over the world. In South America's past, architecture was only for the glorification of the gods and later the church and the elite. Today we can read the signs of changing thought in South America as architecture reveals concern for the masses in housing projects, schools, medical centers, and government buildings. (See CUE TV show "Cultures and Continents."*) Men of talent and genius are devising new types of buildings such as the geodesic dome and other constructions, which may enable man to control his environment still further with completely covered cities, free from the tyranny of wind and weather (e.g. goedesic dome, space architecture). (See tearsheets on Fuller geodesic dome, space architecture). (CUE Industrial Arts Kit.)

We cannot know where these movements and searches will lead us but someday men will look back on our paintings and sculpture, literature, and other arts to find the record of our aims, ambitions ideals, and activities and what will they find? Although in America science holds out the hope of the abundant life for all, unfortunately many of us do not know what the good life really is. We mistake affluence for happiness and freedom. We mistake power for wisdom. The arts are an elixir which nourishes the best and highest impulses of men. If we learn to understand and appreciate their important function in our lives and realize their vital role in the education of the mind and spirit, our lives will be fuller, richer, and happier, our thought wiser and deeper. And, our culture will mature sufficiently to assume with dignity, grace, wisdom, and humility its role of leadership toward peace, plenty, and happiness on earth.

REFERENCE MATERIALS:

Films:

Art in the Western World. (Encyclopedia Britannica Films) (CUE)
Buma. (Encyclopedia Britannica Films) (CUE)

Slides and Filmstrips:

National Gallery Paintings
Sistine Chapel. (Life) (filmstrip)

Prints:

Metropolitan Seminars of Art (Book of the Month Club) (CUE)

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* Awakening the Sleeping Giant.

Booklets:

Ten Schools of Painting. (National Gallery) (CUE)

CUE Programs:

Awakening the Sleeping Giant. (architecture) (CUE TV show) (CUE)

Books:

Ferguson, George Wells, Signs and symbols of Christian art, New York. Oxford University Press. 1954
Gombrich, E.H., The story of art. New York. Phaidon. 1950
Heller, Jules, Printmaking today. New York. Holt, Rinehart and Winston. 1958
Hill, Ziegfeld, Faulkner, Art today. New York. Henry Holt and Company
Myers, Bernard S., Understanding the arts. New York. Henry Holt and Company. 1958
Schinneller, J.A., Art search and self-discovery. Pennsylvania, Scranton. International Textbook Company. 1961
Upjohn, Everard M., History of world art. New York, Oxford Press. 1958

Talk and print alone is not enough communication for teaching today. Visualization is especially necessary for teaching about the arts. Flat pictures are an excellent and inexpensive means of visualizing the curriculum but they are only effective if they are indexted and filed so that they may be located when needed.

An Indexing System for Opaque Materials

Although CUE has supplied a wealth of arts material in CUE schools the teacher who wishes to have the benefits which accrue from integrating the arts into the ongoing curriculum will wish to collect some of his own material. Many will acquire their own 2 x 2 slides. All can easily acquire flat pictures from magazines and newspapers. In order to make sure of quick and easy retrival when neededit is wise to mount and file such material.

When pictures are mounted on cardboard they may then be used on bulletin boards, passed around the class, or shown on the screen with an opaque projector. The following points may be helpful in building a file of such materials.

A. The Picture Filing System:

1. Cardboard cards 9½ x 12½, rubber cement for mounting pictures.
2. Filing cabinet, legal size, two to four drawers.
3. Smaller 5 x 8 cards for index.
4. Numbering system for both sets of cards:

a. Painting 1 - 999
b. Architecture 1000 - 1999
c. Sculpture 2000 - 2999
d. Advertising 3000 - 3999
e. Applied Arts 4000 - 4999
f. Literature 5000 - 5999
g. Ballet 6000 - 6999
h. Music 7000 - 7999
i. City Planning 8000 - 8999
j. Miscellaneous 9000 - 9999

Other categories may be added if need arises. Within each category, an internal subdivision could be worked out as follows: Pre-Greek, Greek, Roman, Medieval, Renaissance, Baroque, Classic, Romantic, and Modern. Some may be divided into further classifications such as sculpture, painting, architecture, symbols, etc.

Numbers assigned to illustrations should be printed on two edges of the cardboard mounting sheet to avoid refiling with number down. One of the smaller cards is made up to represent the illustrations found in each subdivision of a major area. A 5 x 8 card is made up for all the series 1500 illustrations in architecture, for instance. On it would be listed the illustrations to be found on eabh of the large sheets. (1501 -- Mr. Vernon, 1502 -- Temple of Diana, etc.) This smaller file, bearing many card listings on one page, makes the location of pictures fast and easy.

B. Sources of illustrative Materials:

1. Magazines -- National Geographic, Life, Time, Holiday, Better Homes and Gardens. Lesser known but excellent sources are Industrial Design. Art News, Architectural Forum etc.

2. Materials from Industry: catalogues, advertising samples.

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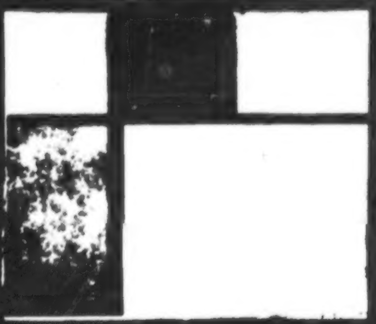
CUE

STUDENT INSIGHTS

ART— WHAT IS IT?
— WHY IS IT?



HOW TO USE THE CUE STUDENT GUIDE

This guide is designed to help you understand more about the arts and why they are important to you.

When the arts are mentioned many people think of painting and sculpture. When we speak of the arts in this guide we are referring to all of the major arts; painting, sculpture, music, literature, dance; as well as many of the minor arts, such as ceramics, textiles, graphic arts, the cinema and others. CUE is also concerned with archeology, paleontology, anthropology and many other sciences.

Many people used to think that the arts were something apart from regular life, work, and study. This guide is designed to show you that art is such an important part of life that it cannot be separated from other subject matter. As you go from class to class notice how often what is discussed in this guide is related to your regular classwork.

You can read and do many of the CUE activities on your own. Your teacher will show you some of the CUE films and other materials. If you are especially anxious to see a listed CUE film, ask your teacher to order it for the class.

The underlined words and sentences in the guide are important ones for you to know. Many activities are suggested for you to do. Pick out those which appeal to you and interest you the most. Discuss your answers to the questions with your teacher, friends and family.

Remember, you can learn something about the arts by reading about them; but the real joy and best knowledge comes from doing and experiencing them. Of course, you will have CUE performances, trips, and exhibits at your school to experience; but you can do much on your own by keeping your eyes and ears open for art is everywhere for you to enjoy.

WHAT IS ART? WHY IS IT? WHY IS IT IMPORTANT TO YOU?

Primitive people thought art was magic. They wore charms and performed ritual acts and dances to protect themselves from the terrible forces of nature which they feared. The arts were as necessary to them as food and shelter. Later these charms and rituals turned into the arts of music, dance, painting, sculpture and the theatre.

Then man invented language and writing;for he is a communicating animal. If he cannot communicate his thoughts and feelings to others,he usally dies of loneliness. It was easy for him to say the ordinary messages of everyday talk. But when man noticed beauty, knew love, experienced grief and searched for an explanation of life he needed ways of expressing himself that went beyond words. He discovered that music, dancing, pictures, shaped clay and stone seem to say these big important feelings better than words. Words have no shape, color, texture, melody or rhythm; and when they do, they are no longer merely words but poetry and song, literature and drama.

The ability to reproduce emotion is the tremendous,mysterious and precious gift of the artist. Men value emotion. It is one of the chief wellsprings of human activity,but it is perishable. It lasts only a short time and can affect people only while it is strong. But the artist can fix an emotional message in a work so that it will last and cause people who look at it to feel and react long after the artist is dead.

Great art lasts through the centuries and speaks to us with this emotion. It does not matter whether the work of art was made by an ancient Egyptian or a modern Russian. It does not matter whether we understand ancient Egyptian or Russian. The artist speaks to us powerfully through his work,across barriers of space and time and culture. That is why people call art the universal language.

Once a famous artist was asked what he meant by his painting. He replied,"If I could have put my meaning into words I would have done so". The emotion we experience may not be the emotion the artist wished to express, for each individual gets meaning from a work of art according to their own background and personality. The Winged Victory, carved centuries ago by an ancient Greek artist, moves us in terms of our own life, and we feel a lifting surge of emotion as the statue communicates its joyous power and rushing pride through the gigantic rhythms of the body and the clinging, flying drapery. It has a life of its own and that is its strength. So we see that the answer to the question "What is Art?

Art is the expression of the feelings and ideas of the artist in some significant form. This form may be lines and shapes and colors as in painting, patterns of sounds and rhythms as in music, form and space as in architecture and sculpture. Whatever the art, if it is great, it speaks to us powerfully through its combined elements, or form, to bring us important feelings and ideas. Great art, therefore, is the supercommunication of ideas and feelings through significant form.

Primitive man did not understand his world or reality. He tried to control it with the magic of art. Man is constantly searching for reality. This means he is looking, observing, studying, inquiring, trying to find out about nature and what is true and good and right. He found that some parts of reality, of how the world truly was, could be observed by the artist who could then communicate his discovery to others through his work. Some of these artists became so interested in studying nature that they no longer communicated this discovery through the symbols of art but through mathematical formulas and figures, (these are more abstract symbols) which are primarily understood with the intellect rather than the emotions . These people became what we now call scientists.

We are living in a world so complex that only now, after billions of years of existence in it, are we beginning to grasp a few basic facts about the universe around us. We, just as primitive men, feel confused and lost. One of the great continuing psychological drives in man is to try to understand his environment. Mythmaking is an example of this drive in cultures. The work of scientists today is the continuation of the same urge, to classify and order natural facts which we observe in our environment in orderly systems. Artists gather from the visual world form, and color, and facts; organizing them into orderly patterns. When we perceive a work which conveys some meaning to us through its symbols, we feel pleasure and relaxation, because the order we perceive is a relief from the apparent chaos in which we live.

Some art simply makes us feel good. We enjoy the bodily movement of a simple dance or the pleasant rhythms of a happy tune; thrill to a stirring march, enjoy color for itself alone. Great art, however, does more than tingle our emotions pleasantly; it helps us see ourselves and others and the whole world of nature in new and different ways. A great artist has the power to look through the exterior forms and colors of things, with his mind's eye, to see their inner life, their reality, their pattern and order and design, or what they really are. He then expresses this insight or intuitive knowledge in his work in the form of symbols or forms which convey meaning to us. When we look at people, places, and things through the vision of the artist, we see them in new and different ways. Thus, art helps us broaden our views to learn about the real nature of life. Because the artist's work stirs powerful feelings and emotions in us, his message, or new way of looking at things, comes into our minds and hearts. We gain insight and knowledge.

Today many people, who do not permit themselves the pleasure of understanding art think of it as something special and apart from them, as an occupation or a hobby for impractical types of people. How wrong and unfortunate they are!

Actually art is a necessity of life. Civilization cannot progress without it, for it is a vital and important way of learning. So we see the answer to the question; Why is Art?. Art is one of man's most powerful ways of knowing what life and the world are all about. Man needs art because he is searching for order and because he must communicate his feelings. The communication of the symbols of art helps him to understand the reality of the world about him by revealing order, pattern, and beauty.

Of course, sometimes when we look at or listen to a work of art, we do not feel that it speaks to us. Sometimes this is because we do not know how to interpret its symbols. We are not yet ready for the message. We feel baffled. But if we look and listen long enough, and expose ourselves to enough works of art, soon the artist messages will speak to us through our mind and feelings; bringing knowledge, joy, and a different way of looking at things, called insight.

And so, perhaps primitive men were not so far wrong, the powers of art seem truly magic. Some psychologists say that great art contains pre-rational knowledge, which means a feeling, like a hunch or idea, that we cannot yet put into words. This knowledge has to do with imagination. No one knows exactly how imagination works but it is vitally important to everyone. For it is the creative imagination of the artist which helps us understand more about life, and it is the creative imagination of the scientist which helps him invent new means of finding out about nature for us. It is our own creative imagination which helps us solve the difficult problems of life. Since life today moves and changes so rapidly no one, not even the expert knows exactly what problems we will have to solve in our lives, we can't prepare ahead of time for all of them in school. It is only our creative imagination which can help us face and solve those unknown problems of the future.

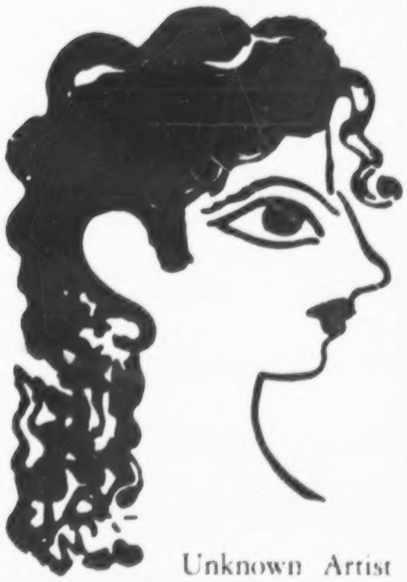
The man without imagination may be able to perform difficult mental tasks, he may be as stuffed with facts as an encyclopedia, and yet he cannot think. He merely learns and repeats without improvement. Mental work without imagination is like dough without yeast. It cannot rise to great heights. Without creative imagination, the mind simply repeats. It cannot progress, because it cannot create. What distinguishes a real thinker from others is his imagination. A man who suggests we solve the problem of poverty by killing all poor people is thinking; what he lacks is imagination.

To study art is to study life imaginatively. Every great work of art creates a new center from which a new kind of vision radiates. Every great painting shows something seen, plus something seen into it. It brings sight and insight together.

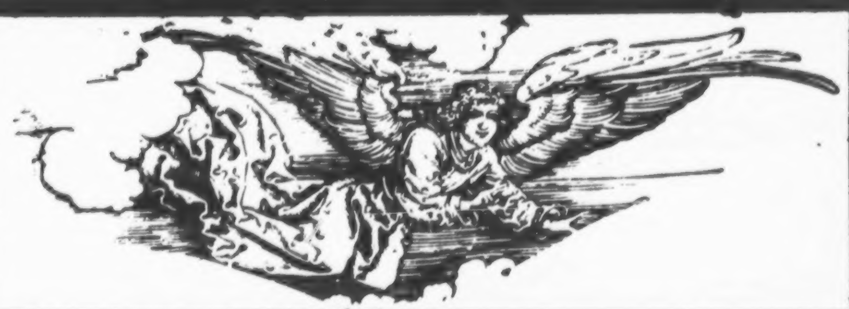
And so we see the answer to the question Why is Art Important to You?. Art can help you learn about life, and how to live it successfully and joyfully. Art is the product of creative imagination. It exists because it helps man to understand life, to communicate his feeling about it, and to find new and better ways to live it.

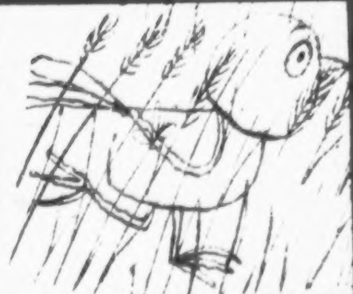
Of course, this is a big and sweeping statement. You may scoff and think "How can things like paintings and sculpture and music help me solve my problems, live a better life, and make me happy?" But as you go through this guide and see how the arts relate to all your studies and to your everyday life, you will begin to understand. As you read the articles, and see and hear the CUE films, and records, and other media, and truly learn how to look and listen to the arts, you will understand, more and more how the arts can bring joy and knowledge to you. You will step through the magic doors of the arts into a glistening, glowing, throbbing, sometimes disturbing and frightening, but always exciting, new world of adventure.

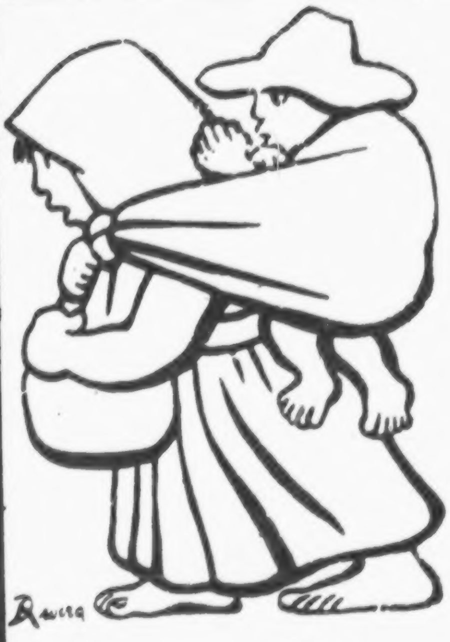
SUBJECT MATTER IN THE ARTS



Unknown Artist

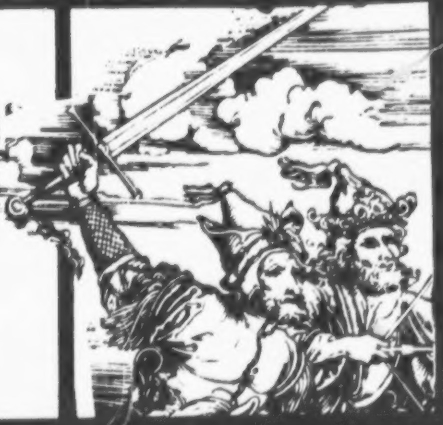


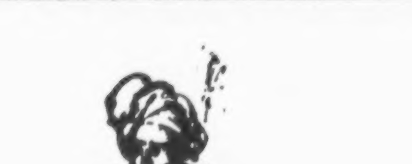




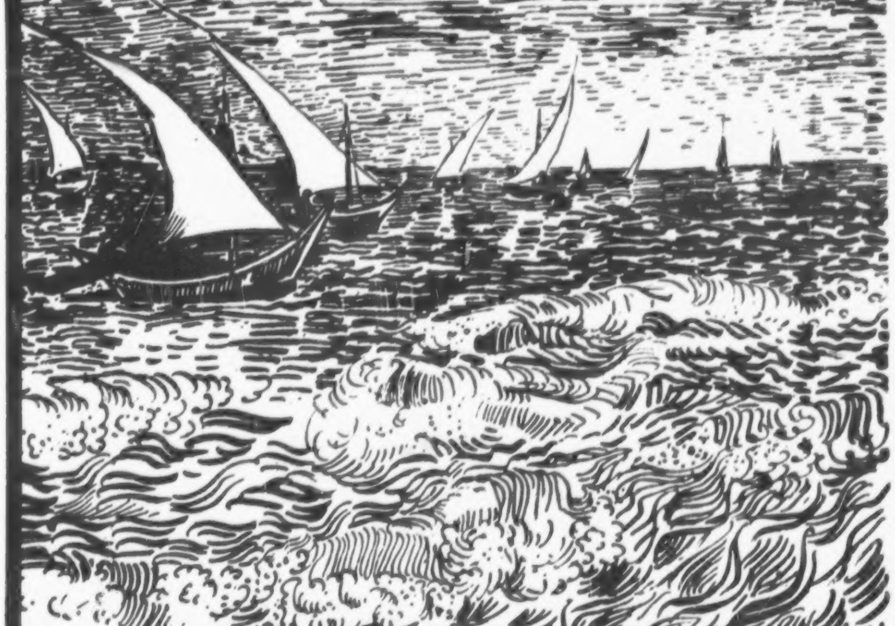
Rivera

ALTHOUGH ARTISTS PAINT AND SCULP AND WRITE ABOUT EVERY SUBJECT UNDER THE SUN, THE GREATEST SOURCE OF SUBJECT MATTER IN THE ARTS ARE RELIGION, NATURE AND MAN HIMSELF.





Rembrandt



*Van Gogh.
Sailing Boats.
Drawing. 1888*

WHAT IS IT ABOUT?

When we ask this question about a work of art we are concerned with subject. Pictures, music, poems,plays are created about every imaginable subject and some of them have no subject. The subject of Michelangelo's David is a young man with a slingshot. The subject of Robert Frost's poem "Stopping by the Woods on a Snowy Evening" is told in its title. We can enjoy art works for themselves alone; but we can enjoy them much more if we learn to read their deeper meanings.

We often call art a universal language because it can overcome many barriers to communicate with all men. We cannot fully understand this language, however, unless we have the keys to it. Through learning the elements and mediums of art, and the principals of design, we gain some of the keys to understanding. We can very easily enjoy a work of art for its color and design without knowing anything about its subject. On the other hand, many works of art depend for their understanding on some knowledge of subject. If we know the story of David and Goliath, we can better understand Michelangelo's David. Knowing sources of subject matter in art is still another key to understanding. But there is still another, higher, level of appreciation which will open to us if we become aware of the symbolism or deeper meaning of subject in the arts. If we look upon David as symbolic, he may represent to us mankind's hopeful struggle against evil. Frost's poem says that he stops to admire the snow but he cannot stay very long for he still has promises to keep, and a long way to go.

> The woods are lovely, dark and deep,
> But I have promises to keep,
> And miles to go before I sleep,
> And miles to go before I sleep.

But is that all it means? Could it mean that he has much to do before he dies, and so he must hurry on with his work?

Knowledge of subject, and its symbolism,(what deeper meaning it stands for) is another key to understanding. However, subject has absolutely nothing to do with the quality of work of art. The subject need not be pretty or grandiose. Some great works of art are about ugly things and people; and some have no subject at all. No subject, beautiful or ugly, can make a work of art great. The value and greatness of a work of art comes from the way the artist treats the subject.

SUBJECT IN THE ARTS

LITERATURE - Literature has the widest range of subject matter. Novels can talk about anything we can possibly think of; and even show what is going on in the minds of the characters. They can deal with a span of time, telling what happened now, and before and after an event. Like music, literature exists in time, and is called a time-art.

PAINTING - Paintings can show all manner of visible objects and imaginative ideas of the artist. Paintings exist in space, as do sculpture and architecture. All of them are called space arts. Although only two dimensional, (length and width), paintings can suggest space through perspective.* Color gives them added realism. However, paintings unlike literature, can show only one instant and cannot move backward and forward in time. They are best at showing spatial (space) relationships.

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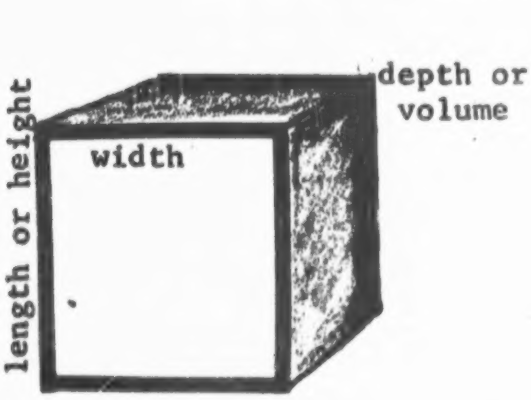
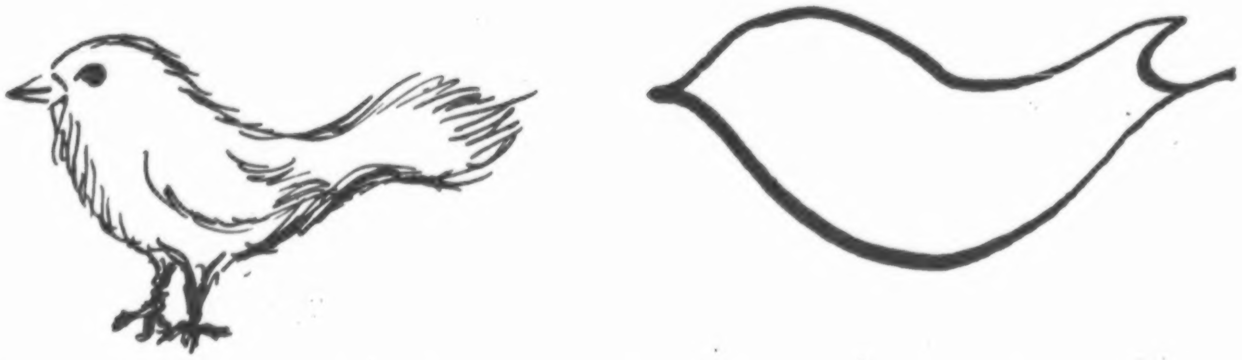
* Dimensions (Measurements)



Length and width are the first two dimensions (measurements).Depth which shows thickness, form, or volume is the third dimension. Painting and drawing exist in two dimensions but can suggest depth and volume through use of line and color in perspective . Perspective is a means of drawing objects in space as they appear to the eye through use of line (linear perspective), or through use of gradation of color (aerial perspective). This cube is drawn in perspective.



To abstract means to take away. Here lines have been taken from a real bird to suggest an abstract form.

SCULPTURE - Sculpture actually exists in space. It has a third dimension, or volume. Its subjects are mainly human figures and animals. Relief sculpture, (that which is attached to a background), may also depict trees, clouds, mountains, and other scenery. Today, much sculpture consists of abstract forms and shapes, like the mobiles of Alexander Calder. Sometimes these shapes may suggest a living form to us. Other times they may just be pleasing shapes. Shapes which we find in ashtrays, telephones, and lampbases are forms of abstract sculpture also,though we rarely think of them as such.

MUSIC - Much music has subject , as do DeBussy's La Mer (the Sea), and Tschaikowskys "1812 Overture", (subject, War of 1812), but unless we know the subject in advance, it would be almost impossible for us to recognize it. from the music.

People who enjoy music without subject, are often quite annoyed at abstract and non-objective painting. (paintings which have no subject). They have not learned as yet to appreciate pure color, line, and form, alone, in a painting; though they might readily do so if it were presented as a fabric or wall paper design. Abstraction in music doesn't bother us because we are used to it. We enjoy the music for its sounds alone. After we become accustomed to abstract, and non-objective painting and sculpture, we learn to enjoy it also. This is why it is important to keep on looking and listening before making final judgments. If we immediately say "All modern art is beyond my understanding," and dismiss it from our lives, we are missing much of knowledge and pleasure.

DRAMA AND OPERA are time - space, or combined arts since they exist in both time and limited space. They have the same characteristics as literature but have the advantage of sound, color, and movement, as well.

BALLET AND MODERN DANCE are also time- space arts. They may have subject and thus some of the characteristics of literature. Our pleasure is not so much in the subject of dance, as in the pattern of movement, line, color and form in space. The subject matter of ballet is usually myth, fairy or folk tales. The subject of modern dance may be similar, or carry part of the action of a play, as in West Side Story. It may be social comment which makes fun of some aspect of society. It may simply be abstract design in motion which communicates certain feelings to the observer.

THE CINEMA - The color sound film has many of the advantages of literature, painting, music, and drama. It can also bring much to the viewer in suggestion of space, and faraway places, through scenic and other sequences. All this must be imagined by the person witnessing a drama or reading a book.

Through special-techniques it can bring things that are too large, or too small, to be properly seen; things that are too faraway in time and space. It allows us to view things too dangerous to be seen up close. It can slow down or speed up action.. It illustrates abstract ideas in graphic form through animation. It can present fantasy, dream sequences, color, movement, action and sound. Motion picture used to be considered simply a means of putting plays on film. Today it is an art form in itself with its own unique characteristics.

EXPLORATION AND DISCOVERY

- Inspect the National Gallery prints or other paintings and works of sculpture, at a museum, or in books, for subject. List pretty and ugly subjects.
- List subjects of literature you have read.
- Play records without noting the titles. See if you can guess the subject.

- Note music titles in a record catalogue. List the types of subject often found in music.
- Choose ten works of art with which you have become familiar. List the subjects of these works. Next to the subject explain what you think the real meaning of the work is.

SOURCES OF SUBJECT MATTER

As we have seen, the subject of a work of art can be anything under the sun. In general, however, we can group art subjects under a few main headings because the great themes of art reflect the deep concerns of life.

NATURE always fascinates the artist. He studies it as carefully as the scientist but in a different way. He studies the structure of bone and muscle, trees and clouds, rivers, hills, and space. He is fascinated by man made things in nature: paths, roads, bridges, boats, cities, and fields. He may try to unify these things in his art to express an emotion, or state of mind.

HISTORY AND LEGEND. - Artists are interested in, and sensitive to, the world around them. They use the happenings in that world as subjects for their work. They depict war, victory, kings, leaders, beautiful or interesting people. Legend , (often history which can't be proved), furnishes a rich source of subject matter also.

RELIGION along with nature is the greatest inspiration for art. Early man worshipped nature, and many religions are an outgrowth of this nature worship. Even when the artist represents nature, he may be expressing a religious feeling.

Christianity, (including Judaism), is the greatest inspiration for art in the Western world. Therefore it is the source for a large percentage of its art. Many songs ,poems, paintings, sculpture and stories are about the lives of Christian saints, the church, events, or people in the Bible. The Bible itself is a work of art. Hinduism and Buddhism are the main sources of subject matter in Asian art. Chinese art is largely inspired by nature but the feelings expressed in it are religious. They show man's relation to nature. Hindu temples abound with sculpture of its gods. Thousands of statues of Buddha reflect the message of Buddhism in the Orient. Mythology is an outgrowth of primitive religion.

MYTHOLOGY - Greek and Roman mythology provided subject for most of the art of the ancient Greece and Rome; and later for that of the Renaissance. Since these works are artistic heritage of the West, many works of the Western world.have mythological subject matter.

WORK AND DAILY LIFE - For thousands of years most artists in the western world thought the only subjects fit for art were gods and rulers. Because art is an outgrowth of religion, in the early days, rulers and priests decided what art was to be produced. In the Middle Ages, as part of religion, works of art were made showing people at work at their tasks. The famous Duc de Berry's Book of Hours shows men plowing, reaping, and performing other work. Much later the Dutch painters discovered that very pleasant pictures could be made of ordinary people doing ordinary things. We call this genre painting. In our own time artists have become interested in the power of machines, which are shaping our industrial world and changing our lives.

RECREATION games and the world of the theatre fascinate some artists.

STILL LIFE - In this kind of painting the artist arranges some ordinary articles such as a bowl of fruit, books, and flowers together to make an interesting pattern.

THE DREAM WORLD - Sometimes artists paint fantastic visions of the mind.

EXPLORATION AND DISCOVERY

Visit a museum or view prints and photographs of painting or sculpture for subject matter. Classify these works according to the above listings.

INQUIRY AND QUEST

English

View The Fall of Icarus by Breughel, Metropolitan Seminar Print No. 79. What is the subject of the painting? What do you thing is the deeper meaning of the painting?

Ask your teacher to read W.H. Audens poem Musee De Beaux Arts p 33. CUE English Guide. How does he explain the meaning of the poem? Compare this point of view with John Donne's Meditation 17 p. 34 English CUE Guide.

What is your interpretation of the painting?

Study these works of art and fill out the chart below:

Work of Art	List the Subject
Michelangelo's David	
Rubens Prometheus Bound Metropolitan Seminars print 18	
Breugels - The Fall of Icarus Metropolitan Seminars print 79	
Frost's Stopping by the Woods on a Winter Evening	

Fill in what you think the deeper meaning of these works may be:

Michelangelo's David may also represent mankind's struggle against ____________. Ruben's Prometheus Bound may represent the heroism of persons who do ____________ for mankind at great personal sacrifice. The myth of Icarus and Daedalus may be a warning against ______________________________. Breughel's painting of the same subject may indicate the ______________________________ of the world to the suffering of an individual. Frost's poem may mean that __________________ ____.

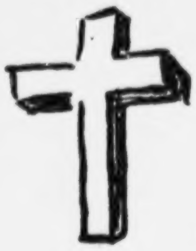
- View Botticellis Birth of Venus
- Read the myth which tells of the Birth of Venus

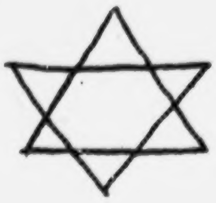
  Does knowing the myth help you better understand and appreciate the painting? How?
- Listen to Veraldi's The Seasons - Do you hear sounds which suggest spring, fall, summer, winter? Compose a tune on any instrument you play which incorporates some natural sounds.

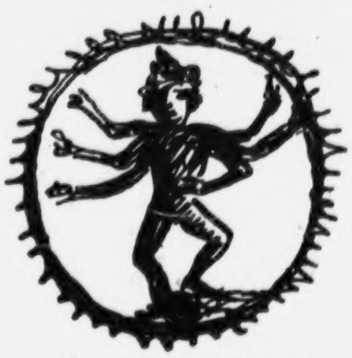
SOCIAL STUDIES

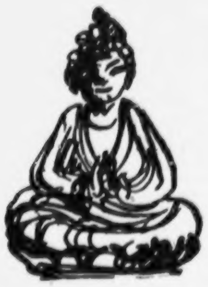
1. We have learned that in order to fully appreciate the art of the Western world we must be familiar with Greek and Roman mythology and Biblical stories and characters. What do you think you should know in order to appreciate and enjoy Indian, Chinese and Japanese paintings and sculpture ?
2. View the CUE film Worlds Major Religions. Read about these religions in the Life book of the World Majors Religions.
3. View the CUE films the Hindu World, The Buddhist World.
   - Read Indian myths to learn about Hindu gods. You will find these in a book of world mythology.
4. A symbol is a sign by which one knows or infers a thing. Sometimes it is a visible sign or something which is invisible, as the lion is the symbol of courage. Art is full of symbols.

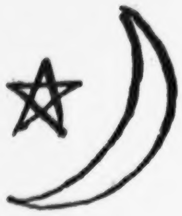
   Try to learn some of the symbols of the various religions you have studied.











Below list what you think is symbolized by the subject matter of the above art works and signs?

5. Secure the Metropolitan Seminar prints 121 - Executions of the Third of May by Goya and 128 - Liberation of the Peon by Rivera. Write the subject of the painting in line 1. Write what you think the artist is trying to express on line 2.

Liberation of the Peon

1.____

2.____

Executions of the Third of May

1.____

2.____

Recall that the Indians of Mexico were badly treated by the Spanish rulers you may have written that while the subject matter of print - 128 is two men wrapping an injured man in a blanket; The real subject of the painting, may be that the Mexican revolution freed the peons from the harsh treatment of their Spanish masters.

The subject of Goya's painting is an execution. If you learn Spanish history you will find that this painting was done in protest against the horrors of war.

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CUE
Opera Presentation Guide

cosi fan tutte

sometimes called
WOMEN ARE LIKE THAT

music by **W. A. MOZART**
libretto by **LORENZO DA PONTE**

This guide contains suggestions for multi media orientation presentations and class correlated activity suggestions for use in connection with the performance of this opera.

Materials used for these activities may be found in the

CUE OPERA RESOURCE COLLECTION
DIVISION OF EDUCATIONAL COMMUNICATIONS

SUGGESTIONS FOR ORIENTATION SESSIONS AND FOLLOW-UP LESSONS FOR THE SCHOOL PRESENTATION OF THE OPERA COSI FAN TUTTE

NOTE: The materials and suggestions in this resource unit are designed for the convenience of the teacher. Some or all of them may be used, depending upon local group needs, abilities, and the time available.

Students especially interested in music will get more from the performance if they are thoroughly prepared by a detailed presentation. Others who are less acquainted with music, or with short attention spans, may require a brief but stimulating introduction. Each teacher must judge the needs of his group. He should introduce the opera sufficiently to whet student appetite and to make the art form intelligible. Excessively long and detailed orientation sessions tend to be boring and may well "kill" students' desire to see the performance. For suggestions which may capture student interest, see the CUE Student Insights, "Introduction to the Opera."

PURPOSES OF LESSON SUGGESTIONS

To provide materials and suggestions to assist teachers to acquaint students with:

- Opera as an art form, with some of the characteristics of Mozart's music and with the plot and music of Cosi Fan Tutte
- The idea of style in the arts

To relate the study of the opera to the ongoing curriculum

LARGE GROUP PRESENTATION SUGGESTIONS

The following orientation procedure is suggested.

Present transparency #1 and explain:

To appreciate the opera we are to see, we must first learn what an opera is. An opera is a play in which all the dialogue has been set to music. Sometimes the plot is carried along by solo songs called arias. Sometimes it is carried along by songs which are spoken to a musical accompaniment called recitatives. At times, two people sing together. This is called a duet. A trio is three people singing together; a quartet is four people singing together. Sometimes whole groups, or choruses, sing. An orchestra accompanies the singers. (Because of the costs involved, the school production will not have an orchestra or large chorus.)

An opera production, like a play, has scenery, special lighting effects, and costumes. Although the school production will be a condensed version and will not have the elaborate scenery a Metropolitan Opera production might have, it will give you a good idea of what opera--this most exciting and glamorous amalgam of the arts--is like.

Present transparency #2

The opera we are going to hear is Mozart's "Cosi Fan Tutte," an opera buffa or comic opera in two acts. Its setting is in Naples in the 18th century. The opera was originally written in Italian, but will be sung for you in English.

THE COMPOSER (Project slide of Mozart at harpsichord.)

Mozart was a child prodigy who could play and compose for the clavier (a piano-like instrument) by the time he was four. So outstanding was his musical talent that by the time he was six, he was taken on a concert tour throughout the courts of Europe by his musician father. He continued throughout his life to play and produce some of the world's greatest music. Since in those days the arts were often supported by the court and nobility, Mozart spent considerable time playing and composing for these upper classes or in teaching music to their children. (Project slide of Fragonard's "The Music Lesson.")

Cosi Fan Tutte follows the conventions of many comic operas written in the years preceding the French Revolution. These operas had six or seven characters and little or no chorus. It is not so strange that Mozart's opera should reflect the society that he knew so well. In those days, operas were performed in the court or in the great houses of the nobility. The plots had much elaboration, and they were written expressly to entertain the upper classes. (Project slide of Watteau's painting, "Embarkation to Cythera.") To interest them, the main characters were people like themselves, seen at their leisure only. The servants, maids, and gardeners were of the lower classes and were often portrayed as witless clowns.

The characters' dress was in keeping with their position and the style of their times. Elaborate gowns with wide hoops were worn by women. (Project slide of "Marquise d'Antin" by Nattier.) Waistcoats, breeches, and hose were in vogue for the men. (Project slide of Meissonier's "Amateur Art Lovers.") Both men and women wore wigs, white powdered ones were worn for formal attire. (Project slide of "Marie Antoinette" by Vigee Le Brun.) The paintings we have been seeing are by artists of the Rococo period who portrayed the life of these people and spirit of their times in their work.

Although Mozart's music is classic in that it is pure and without excessive ornament, the plot of this opera reflects the spirit of the Rococo. It is gay and frothy and reflects a society whose main aim in life was enjoyment. (Project slide of Watteau's "The Fall.") The people in such plays are like those portrayed in these paintings--wealthy, distinguished, interested in amorous dalliance, and without truly great problems. The aim of the play was entertainment and not the exposition of some great truth. (Note to teacher--The theme of Rococo society may be carried further in the English or social studies classes by referring to the CUE Insights, "Opera--A Brief Survey" and its accompanying materials in the CUE kit. Slides for illustration of the section above will be found there.)

Life then was full of formality, and musical conventions were formal too. (All art forms have certain conventions or rules to which one agrees in observing them.) The chief convention of the opera is that the story is told in song. Solos and ensembles (when all characters were on the stage together) were sung to the accompaniment of the full orchestra. Between these larger pieces came the short conversational sentences (recitatives), delivered rapidly to the accompaniment of a harpsichord. In this version of Cosi Fan Tutte, some of the solos which do not noticeably advance the action have been omitted; and piano accompaniment is used throughout.

THE CHARACTERS OF COSI FAN TUTTE

Present transparency #3

Cosi Fan Tutte means roughly "that's the way they are" or "so do they all." The opera is called "Women Are Like That" or "The School For Lovers." The opera has a whimsical plot and some extremely beautiful music, which reflects the genius of Mozart, one of the greatest creative musicians of all time.

There are six major characters in this opera. Fiordiglia, a lady from Ferrara, a soprano (high female voice) and her sister Dorabella, a mezzo soprano (slightly lowere female voice with richer quality), are engaged to two officers. Guglielmo, a tenor (high male voice), is in love with Fiordiglia. Ferrando, a baritone (deeper, richer male voice), is in love with Dorabella. Despina, the sisters' maid, is also a soprano voice. Don Alfonso, an old bachelor philosopher, a bass baritone (deep male voice), whose belief is that no woman can be trusted, is the cause for the action of the story.

THE PLOT OF COSI FAN TUTTE

Present transparency #4

Act I

Don Alfonso, who does not trust women, tells his young friends Ferrando and Guglielmo, that no woman can be trusted, even their respective fiances, the sisters Dorabella and Fiordiglia. When the two men become enraged at this slur, they accept his wager that he can prove his point in 24 hours if they will but follow his directions without question. Don Alfonso tells the sisters that their fiances have been sent off to war, and the two men help in the scheme by pretending to leave for the front, bidding sad farewell.

Present transparency #5

When Despina, the chambermaid, finds the sisters bemoaning their loss, she ridicules them for their tears by saying that one man is just like another and that they might as well have fun while the men are away.

Don Alfonso has Despina introduce the sisters to two young and rich "Albanians" who are anxious to meet them. The sisters do not recognize the "Albanians," who are in reality the two officers in disguise.

At first the sisters are indignant at the intrusion of the Albanians and order them to leave; but when the two men pretend to take poison in their despair, the sisters relent. Despina, now disguised as a doctor, revives the two young men; and they renew their romantic approach to the sisters, but are again turned down.

Present transparency #6

Act II

After Despina makes fun of the girls for their constancy, they decide that a small flirtation will do no harm. Dorabella is quickly won over by Guglielmo, who gives her a locket for a picture of Ferrando. But Fiordiglia refuses to yield to Ferrando and determines to join her lover at the front disguised as a man. However, when Ferrando threatens to kill himself in despair, she too gives in. The two officers are completely saddened by the fickleness of their sweethearts, but Don Alfonso promises that he will fix everything.

He arranges for a wedding ceremony to be conducted by Despina, disguised as a notary. Atthis point, the martial music which led the suitors off to war is heardagain; and they both rush away. They soon return without their disguises and explain that they have just been granted leave to return to marry their respective fiances. They reveal that they were the "Albanians," and all ends happily.

In order to truly enjoy an opera, one must understand the plot and the ideas it expresses, as well as the characters. Now that you have some idea of these, we can go on to explain the opera musically.

ABOUT THE COMPOSER

Wolfgang Amadeus Mozart (1756-1791)

Although it is perfectly possible to enjoy Mozart's music without knowing anything about him, appreciations can be deepened by such background knowledge.

His concert tours about Europe were important factors in Mozart's musical development. He quickly absorbed all that the masters of music had to offer. He mastered every possible style and form. His music is synthesis of all Europe had to offer but purified and brought into order by the most extraordinary musical mind of all time. He had a suppleness of harmony and a feeling for sweetness and melody as well as for the principles of Italian cantabile (music in a smooth singing style).

It is in the so-called Mozartian cantabile that we find his warmth and tenderness, his deep emotion, and his fertile imagination. He composed arias which beautifully expressed such emotions as anger and love. Because of this quality, Mozart's music is often credited with romantic tendencies. This is because his music is far more personal in its profuse and varied changes of mood than that of older composers. His music belongs to the disciplined classical style. For him there was never any conflict between form and expression. He never felt that form was a restraint that had to be torn to pieces if he were to express his own feelings. He employed traditional forms which gave him all the freedom he needed.

Mozart is no romantic. He never sought to bring the world of reality into his music. In this opera, he makes no attempt to present a selection of real life. Instead he transferred everything to another plane, giving an idealistic picture which merely reflects real life.

Many think that Mozart is at his best in his operas. He wanted the poetry subordinate to the music, which he felt should be supreme. His coloratura (ornamentation in vocal music) was not simply ornament, but had serious content. His trills and runs were expressive as well as indescribably charming. Mozart's music breathes life into his characters. His music expresses actions, emotions, poetry, and dramatic effect. One thought progresses hard on the heels of another; a smiling motif follows a serious one. But all is expressed with such sureness and order that not for one moment is one confused or in danger of losing the thread.

(NOTE: Further material on classical and romantic styles in the arts may be found in the CUE Insights, "Opera, A Brief Survey.")

AN INTRODUCTION TO THE MUSIC OF THE OPERA

(A tape with excerpts from the opera, to be found in the CUE Opera Kit, illustrates the points discussed below.)

Let us now explore the opera musically. Although the overture, which is the musical introduction to the opera, may be omitted from the condensed version which we shall hear, listening to it now will give you a good idea of Mozart's characteristic style or way of writing music. The overture has the function of setting the mood for the musical drama to follow, and this overture is no exception. The slow sentimental phrases of the oboe might well suggest the lovers convinced of their sweethearts undying faithfulness, while the chattering allegro portion (allegro meaning fast) which follows, suggests the fun and comedy which will eventually follow.

Play excerpt #1 of the tape

(NOTE: The teacher will judge whether the discussion of style will take place in the large group or in later classes.)

Previously we said that Mozart's music was classical in style. Let us clarify the meaning of the terms classic and romantic. Throughout time, artists and people in general have wavered between two poles in attitude toward life. One of these poles represents a calm, unemotional, ordered, and reasoned way of looking at life. This classical viewpoint produces an art which is precise, formal, ordered, restrained, noble, simple, and ideal. It is the product of studied thought rather than intense emotion. (Project slide of classic Greek statue or Parthenon.)

Another way of looking at life is called the romantic viewpoint. Romantic arts tend to glorify nature and to be emotional. Sometimes they are violent with strong contrasts and excessive ornamentation. (Project slide of "Liberty Leading the Masses" by Dela Croix.)

Prior to Mozart's time, Italian opera had been undisciplined and full of excessive ornamentation and trills. Then a reaction and reform set in, and music became more formal and precise. Part of this reaction was caused by the spirit of the "Age of Enlightenment,: which placed emphasis on thought, study, and reason rather than on purely emotional reactions to life. This approach encouraged disciplined form in the arts. Moreover, at this time, ancient Roman and Greek ruins were discovered. People became interested in these classic forms, which became the inspiration for many of the arts of the day.

The classical, in musical context, implies a balance between content and form, between the thing expressed and the way of expressing it. We can best understand this idea by an example of what classicism is not. Imagine a speaker sobbing "Today is Monday" or "How do you do?" with exaggerated dramatic emphasis and a voice filled with pathos and pain. On the other hand, imagine the deep beauty of the inspired phrases of the Gettysburg Address delivered in falsetto tones and wisecracking fashion.

Classical composers made no such mistakes. They practiced appropriateness, economy of statement, and discarded useless ornamentation. Profound music expressed profound themes. Rollicking music expressed action or amusing ideas. Dramatic harmonies expressed dramatic themes.

Assist students to realize that style is the artists way of expressing himself and that no one period of time is characterized by a single style. Greek art was certainly not classic throughout time, nor was all of it classic at any one time. Baroque and romantic qualities appear in many periods of art history. Such pairs of words as naturalistic and idealistic or Apollian and Dionysian are coined to describe contrasting moods. It is well to remember that these words, such as romantic and classic, indicate abstract notions and points of view which influence the artists expression. Such words and style classifications help us gain insight into the basic qualities of works of art and the societies of their creators, but they are general indications and not ironclad classifications.

(NOTE: An expansion on the theme of romanticism and classicism in the arts may be made through the use of the materials accompanying the unit in the CUE kit, "Opera, A Brief Survey." Such expansion might occur in the English, art, or music classes, or be the subject of a large group presentation.)

Although Mozart's music expresses emotion, it is classic in that it is clean, fresh, vigorous, and precise in form. Mozart's feeling for form and beauty of sound inevitably drove him toward Italian music. While in Italy, daily contact with phenomenal Italian singers convinced him that the true beauty of music must be attained through the human voice. Song dominated his imagination, and both the temper of the times and his own dramatic instincts made him turn to that paramount form of vocal composition--the opera. (Later influenced by Joseph Haydn, he also discovered that instruments have souls, and he composed an avalanche of musical compositions, the richness and variety of which defy description.)

Lorenze da Ponte, the court poet in Vienna, wrote the lyrics for Cosi Fan Tutte and for the Marriage of Figaro, another of Mozart's operas. (See CUE kit for filmstrip and record of Figaro.) Although Mozart wrote operas with more serious plots and messages, it is perhaps in his comic operas where he is most exuberant and best expressed himself in the operatic form. As you listen, try to recognize the classic elements of Mozart's style and the way he expresses emotion and character in his music.

We shall now hear the farewell scene in which Don Alfonso urges the two officers off to war. In it Mozart wears both the masques of comedy and of tragedy as Alfonso in the background almost chokes with unsuppressed laughter; "I'll die if I stop laughing" he sings.

Play excerpt #2 of the tape

As we can see, the plot of Cosi is nothing more than a joke embellished with some of the greatest music ever written by man. We have heard briefly from five of our characters. Now Mozart introduces the maid, Despina, who tells the sisters that they are both foolish not to have fun while their sweethearts are away. Naturally the men will be unfaithful, she says, because that's the way men are.

Play excerpt #3 on the tape

A characteristic common to operas of that time was that of disguise and intrigue. As the disguised officers return as "Albanians," the outraged sisters order them away. In despair over the rebuff, the suitors take poison. Despina, disguised as the doctor, revives them by removing the poison with a large magnet. Let us listen to a little of the conversation in this hilarious scene.

Play excerpt #4 on the tape

Dorabella quickly yields to Guglielmo. When Fiordiglia rejects Ferrando and plans to join her lover at the front, Ferrando threatens to slay himself--so she,too, gives in. Here is a portion of the duet in which Ferrando says "Love me or kill me with the sword." In this aria, there is no comedy, as Ferrando must win Fiordiglia in order to get back at Guglielmo for his success with Dorabella. Fiordiglia, overpowered by his pleading, finally gives in.

Play excerpt #5 on the tape

The final scene involves the wedding ceremony in which the men doff their disguises, and all ends well.

Play excerpt #6 on the tape

(NOTE: Students may have the opportunity to study the plot more thoroughly in the English classes, and perhaps to listen more carefully to Mozart's form and style in music class before the actual performance.)

SOME SUGGESTED FOLLOW-UP ACTIVITIES

NOTE: Many materials in the CUE kits may be used to implement these activities. The teacher may select those items which best fit the needs of his group.

SOME SUGGESTED LARGE-GROUP ACTIVITIES

Use the CUE Opera Kit slides and script on "The Metropolitan Opera" and "Back Stage at the Opera" to acquaint students with a large opera house and its performances. This might be correlated with a study of the theatre. If students are especially interested, this study may be followed up with the series of slides and script on Opera Portraits, which contain pictures of stars in various operatic roles.

Use the CUE Insights "Opera, A Brief Survey" and related media to acquaint students with the development of opera as an art form.

SUGGESTED ENGLISH CLASS ACTIVITIES RELATED TO COSI FAN TUTTE

1. Help the students understand that operas are often inspired by literature. A story or novel provides the composer with an idea. He then tries to express the mood and meanings of the story in music and song. Some composers like Wagner compose their own libretto and story. His inspiration came from German folklore. Below is a list of operas based on equally famous stories.

- La Traviata--based on Camille by Alexandre Dumas
- Carmen--from the novel by Prosper Merimee
- Otello--from the play by William Shakespeare
- Ballad of Baby Doe--based on true happenings in Colorado during the "gold-rush days"
- Porgy and Bess--based on stories by DuBose Heyward

2. Some students might do research to find the literary origins of the plots of operas (refer to the paperback in the CUE kit for plots).

3. A class discussion of the roles of the author, librettist, and composer in the creation of the opera might be held, involving such questions as the following:

- How is the writer important to the opera?
- How does the author help the composer set the musical style?
- How does the writing of music to fit the story limit or inspire the composer?

4. Discuss ways in which to enjoy opera so that students may do individual listening. (See the CUE introductory materials for helpful

hints, and refer to the CUE Student Insights, "Let's Go to the Opera.")

5. Have the students read the plots of operas and then listen to how well the music tells the story.

6. Contrast the way the composer uses sound to create mood with the way in which authors, such as Poe, use words to create mood in a story, as in "The Pit and the Pendulum," "The Fall of the House of Usher," and others.

7. Discuss the role of music in telling the story in the opera Cosi Fan Tutte or choose the recording of Figaro or Aida from the CUE kit. The music must perform certain tasks. Discuss each question in relation to the specific opera.

- Does it set the mood of the story?
- Does it fit and describe the characters?
- Is it musical and attractive? In some cases, the musical themes bring certain ideas or events or characters to mind. The variations on the themes tell us how these characters or events change during the play.
- What mood does the music create? How is this accomplished? What instruments add to this effect?
- Is this mood carried throughout the opera?
- What song or songs change this mood?
- Is this change in keeping with the plot?
- Does the music follow the plot? Do the songs fit the actions?
- Does the music on the whole help or hinder the story?

8. Specific questions such as the following may be used with "Cosi"

to further the above understandings.

- Does the "Ah Scostati....smanie implacabili" aria increase the feeling of indignation and rage felt by Dorabella?
- Does the aria "Come scoglio" intensify the fidelity felt by Fiordiglia?
- Does the "Non siate ritrosi" make Guglielmo's boastfulness over his handsome appearance seem funnier?
- Does Fiordiglia's aria "Per pieta, ben mio" indicate that although she declares faithfulness that in reality she is weakening?
- Does Guglielmo's aria "Donne mie, la fate a tante" intensify the anger he feels at the perifidy of women?
- Is Ferrando's aria "Fra gli amplessi" full of sufficient touching emotion to change Fiordiglia's mind?
- How does the final chorus reveal the objectivity of Mozart's characters?

9. In discussing the plot of the opera, Cosi Fan Tutte, the following questions are suggested.

- What is the meaning of the title "That's the way they are?"
- Do you agree with the opera that that's the way girls are? Why? Are girls that way today?
- Where does humor arise in the story?
- Would such a plot and humor be acceptable on a modern TV show?
- Does this story interest and amuse you? Why or why not?

10. The class also may have a discussion of the conventions of the

opera as compared with that of the straight drama. Another discussion might involve literature contemporaneous with the opera or other which depends on disguise, intrigue, or mistaken identity for plot.

11. Help the student understand the meaning of the word "style" in the arts. Lead them to understand that syle in the arts depends upon a complex of factors including social pressures, talent, and outlook on life. (See the CUE Student Insights for a simple explanation of style, which can be duplicated for student use.) Discuss and illustrate with related art works some basic differences in the baroque, classic, rococo, and romantic styles. (See the CUE Insights "Opera, A Brief Survey" and related media materials.)

12. Students should become familiar with the following vocabulary:

classic
cynical
soprano
baroque
ensemble
aria
style
tenor
bass
alto
ruse
contralto
enamoured
romantic
libretto
baritone
rococo
philosopher
recitative
ostensibly
convention
prostrated
leitmotif

SUGGESTED ART CLASS ACTIVITIES

1. The art teacher may wish to help students understand style by using the slides from the CUE opera kit to illustrate romantic, classical, rococo, and baroque works of art and explain to them how the spirit of their times tended to cause some artists to express themselves in these particular styles.

2. Students may individually learn more about style in the arts by consulting the CUE Student Insights on "Style."

3. Students may wish to do quick sketches of the cast of charac-

ters in the opera from memory.

4. Some students may wish to construct puppets to perform on a miniature stage to a taped recording of the highlights of the opera.

SUGGESTED SOCIAL STUDIES CLASS ACTIVITIES

Students may discuss in what way the opera Cosi illustrates the society of its day by answering the following questions:

- Why does the opera have as its main characters people of wealth who seem to have few cares and little work to do?
- What is the spirit of the rococo? How is it expressed in the various arts?
- View paintings by Watteau and Fragonard and Hogarth. What kind of life do they seem to indicate?
- Do you think all persons of that day could live such a carefree, irresponsible life?
- Did all classes have this gay, rich life at that time?
- What was the "Age of Enlightenment?"
- How did scientific thinking change mens' outlook on life?
- What works of literature had inspired the growing demand for equality among men?
- Read the plot of Mozart's "Marriage of Figaro." (See the CUE lesson plan for this opera in the 9th grade CUE English guide.) In what way does this opera show this growing concern for freedome and equality?
- View the film "Age of Rococo," Alemann Films, Los Angeles, California. What historical event ended the rococo way of life for the upper classes?

SUGGESTED ACTIVITIES FOR INDUSTRIAL ARTS AND HOME ECONOMICS CLASSES

1. View slides of rococo and baroque art and architecture from the CUE opera kit. Learn the characteristics of these styles. Students might look about their homes and community to discover various styles of architecture and furniture.

2. View Louis Quinze furniture and rococo designs in silver or other applied arts.

3. Learn about the ways in which costume was rococo in spirit (read the CUE Insights on "Costume.")

SUGGESTED ACTIVITIES FOR FOREIGN LANGUAGE CLASS

1. Teachersmay use CUE kit materials to help students to learn about the composers who composed operas in the foreign language being taught.

2. Students might listen to some of their works in that language.

3. Discuss the advantages and disadvantages of translating these operas into English.

4. Learn the words of some famous aria in the foreign language.

5. Discuss how the operas reveal the culture of the people whose language is being studied.

SUGGESTED ACTIVITIES FOR MUSIC CLASS

Although the music teacher will have many ideas of his own, he may wish to:

1. Allow students to hear the musical highlights from Cosi Fan Tutte on recordings by using the CUE listening guide.

2. Help students to learn to discriminate musical form through

listening activities related to:

- The A-B-A pattern of the da Capo aria
- A recurring motif or theme.

3. Help students to understand and identify the elements of Mozart's style. (Refer to Music, A Design for Listening, Homer Ulrich, Harcourt Brace, second edition, 1962.)

4. After reading the plot and libretto, listen to the record "Marriage of Figaro" to be found in the CUE opera kit.

MUSIC HIGHLIGHTS FROM COSI FAN TUTTE BY MOZART

(Most Famous Arias)

(Side one, London 5478;25047)

1. AH GUARDA SORELLA

   The two young ladies are comparing their lovers; each one is convinced that hers is the handsomest and noblest in the world. Nevertheless, since they cannot agree that each one is entitled to her own opinion, they at least decide that they are both happy as can be.

2. NON V'E PIU TEMPO... DI SCRIVERMI OGNI GIORNO... BELLA VITA MILITER (Chorus)... DOVE SON SOAVE SIA IL VENTO

   Don Alfonso tells the two ladies that their fiances have been ordered to war. It is time to go, but they sing a quintet (Di scrivermi). They leave, and while they are departing on the ship, Don Alfonso, Fiordiglia, and Dorabella sing a trio, wishing them a favorable trip with favoring winds (Soave sia il vento).

3. AH! SCOSTATI.... SMANIE IMPLACABILI

   Dorabella sings an indignant aria in which she calls upon the implacable furies to continue to torment the heart of Despina, the maid, who has suggested that the two ladies should find other young men while their own are away.

4. COME SCOGLIO

   Fiordiglia compares herself to a rock upon which winds and rain beat in vain, such is her faithfulness. This is occasioned by the arrival of Don Alfonso with two young Albanian noblemen who are the original lovers in disguise, and they claim an undying love for the two young ladies.

5. NON SIATE RITROSI

Guglielmo, one of the lovers, calls attention to his handsome appearance and to his magnificent moustache. The ladies indignantly rush out of the room. The aria ends in laughter.

6. UN' AURA AMOROSA

Ferrando, the other lover, is the more sentimental of the two. He sings of his tender devotion to his beloved.

(Side two)

1. UNA DONNA A QUINDICI ANNI

Despina, the maid, impatient with the two ladies, reads them a lesson on the behaviour of young ladies whose lovers are deserters.

2. PRENDERO QUEL BRUNETTINO

The two sisters, weakened by all this action, decide to have some fun with the two strangers. Dorabella takes the darker of the two, while Fiordiglia takes the fairer one.

3. IL CORE VI DONO

Guglielmo gives Dorabella a jewelled heart, and she in exchange gives him a picture of Ferrando.

4. PER PIETA, BEN MIO

Ferrando has not been as successful with Fiordiglia as in the other case, but in the aria she sings we can see that it will not be too long before she gets to like the situation also.

5. DONNE MIE, LA FATE A TANTI

Guglielmo vents his spleen in this aria addressed to the women in the audience.

6. FRA GLI AMPLESSI

Poor Fiordiglia is now ready to yield to Ferrando's pleading, but she holds out until he threatens to stab himself.

7. TUTTI ACCUSAN LE DONNE

Don Alfonso condoles with his two young friends that they lost the bets....that's the way women behave (Cosi Fan Tutte) he says, and they repeat this moral of the story.

CUE TELEVISION SERIES

The two television series listed and briefly described below were produced in connection with the CUE program. The United States Information Agency considered the "Cultures and Continents" series a worthy effort toward promoting better understandings of non-Western cultures. They had these programs copied on kinescope for distribution abroad. In addition to being used in the CUE project schools, these programs have been telecast in many areas of the country. The CUE utilization lessons which are available for each program may be found in the CUE guides.

CULTURES AND CONTINENTS

The 13 films in this series were developed in cooperation with National Educational Television as part of the humanities material for the CUE program. They are highly useful in teaching for understandings of non-Western cultures. They are kinescopes of the original black and white video tapes. These are now available at the cost of $59 per one-half hour film through the Division of Educational Communications, State Education Department, Albany, New York 12224. Titles and a brief description of the films follow:

1) Voices of Africa (Contemporary African poets reveal how Africans feel about the liberation of their people.)

2) African Music Speaks (Solomon Ilori, contemporary African musician gives insight into "High Life" and other modern African music.)

3) Art in Africa (Pre-Columbian pottery and other African art explained by Douglas Graves of Columbia University.)

4) Brother Jero (Excerpts from a modern African drama by Wole Soyenka, African playwright. African drama explained by expert from Brandeis University.)

5) Indonesia-Between Two Worlds (Introduction to Indonesia and how the modern world impinging on ancient culture brings conflicts of values.)

6) City of the God Kings (A visit to Angkor Wat. Boyd Compton, a foremost authority on South East Asia, explains the ancient Kmer civilization as revealed by the architecture and sculpture of the temple.)

7) The Lotus and the Begging Bowl (Shows the importance, practices, temples, and affects of Buddhism in Thailand.)

8) Portrait of the Artist as a Filipino (Contemporary Philippine protest literature.)

9) A Far Distant Land (South American culture from pre-Columbian times to present.)

10) Awakening the Sleeping Giant (How architecture of Brazil reveals its changing cultural patterns from pre-Columbian days to modern Brasilia.)

11) Voices that Broke the Silence (Social problems of Latin Americas expressed in protest literature.)

12) Faces Behind the Masks (Further understanding of Latin American social problems through explanation of the significance of various customs and festivals.)

13) Songs of the Land (Insight into the character of Latin American Folk Arts.)

INDIAN FABLES AND LEGENDS

The series "Fables and Legends of India" features Mrs. Muriel Wasi, graduate of Oxford, well-known educator and author of India, and member of the Indian Educational Ministry. Mrs. Wasi speaks perfect English so no language problem is involved. Her intimate acquaintance with both Eastern and Western cultures and depth of understanding of both is shared with the viewer.

Through fables and legends, poetry, dance, sculpture, architecture, people, historic scenes, and dramatic enactments, the programs tell the tale of India from early beginnings to its emergence as a modern nation. The series aptly illustrates the many faces of India. The beauty and charm, as well as the problems of this highly complex and rich culture, are revealed through excerpts from history, literature, and document.

Tapes of some of these tales and legends have also been recorded by Mrs. Wasi and are available through the New York State Education Department. CUE Insights Through Literature are some of these tales written by Mrs. Wasi in language appropriate for the upper elementary, junior, and senior high school students. These materials may be used in preparation or follow up for the following television programs.

1. THE TWO FACES OF INDIA

This program presents the diversity of types and cultures which inhibit the huge subcontinent of India. The two separate worlds of the Indian village, where life still moves slowly in ancient ways, and the modern, sophisticated cities are contrasted. Insight into the Indian behavior-shaping ways of thought is given through the enactment of excerpts from two great Indian epics--the Ramayana and the Mahabharata.

2. INSIGHT INTO INDIAN THOUGHT THROUGH LEGEND

The Ganges is the heart of Indian life, belief, and civilization. This program explains the significance of this symbol of Indian culture through the story of Ganga, the River Maid and compares it to the Greek Persephone legend. In comparing the two, the moral quality common to Indian legends is brought out.

An excerpt from the great Indian epic, the Mahabharata, "Yudhisthira and the Faithful Dog" illustrates a pattern of moral thinking, doing, and living that still exists in India. Knowing these tales and legends provides insight into the hearts and minds of our Indian neighbors and helps us understand their behavior.

3. THE WIT AND HUMOR OF INDIA

Through illustrated tales from the Buddhist Jatakas and the satires of the Hindu Panchatantra, we sample the laughter, fund, and joy of India. Tales of the "Scholars Without Common Sense" and the "Musical Donkey," cleverly illustrated and narrated, give insight into the Indian sense of humor. A more subtle Hindu tale shows how foolish are those who think they know all.

The legendary wit and wisdom of Birbal, aptly shown by a recounting of his tales told at the court of Akbar, reminds us of those of Aesop and La Fontaine.

4. RELIGIONS OF INDIA

Insight into Hinduism is given through legends of its Gods, which are illustrated by temple sculpture. The influence of the Muslim rule is explained and a romantic tale of the Taj Mahal is enacted. The influence of Buddhism in India is illustrated through the Buddhist tales. The place of Sihkism, Jainism, Christianity, and Zoroastrianism in India is also included.

5. THE DIVERSITY AND UNITY OF INDIA

Despite the fact that India has many different kinds of people, languages, customs, ways of life, and thought, it also has an overall unity. This program illustrates this unity in diversity and acquaints the viewer with the various religions through excerpts from the great epics, religious architecture, descriptions of festivals, language proglems, and educational problems. It also promotes understanding of how the unity of the Indian way of life persists throughout time despite many conquerors and invasions.

6. BUDDHISM IN INDIA

This program describes and illustrates the beauty and compassion of Buddhism through tales, poems, and sculpture. The dramatization of the story of Gautama Buddha's life gives insight into his teachings.

7. INDIAN RELIGIOUS REFORMERS

India owes her persistent identity to her religion and that distinctive quality through which it assimilates all thinking brought into contact with it. Because of the flexibility and tolerance of Hinduism, it has absorbed many new ideas and reforms. This program relates the influence exercised by such reformers as Mahavira Vardhamana, prophet of Jainism; Kabir, who brought aspects of Islam to a new type of Hinduism; Nanak, who taught a purified form of monotheistic Hinduism; Ram Mohan Roy, who brought the ethical teachings of Christianity to Hinduism; Rama Krishna, who took experiences from life to illustrate moral and religious truths; as well as Vivekananda, missionary of Vedantic Hinduism.

Knowing something of these Hindu reform religions gives further insight into the complex, cultural, crazy quilt of India.

8. MODERN INDIA MOVES AHEAD

Despite a preoccupation with the traditional past so closely bound up with religious belief, India has become part of the modern world. Ghandi and Tagore, two figures which dominate the Indian scene of the 20th century, represent different but harmonious aspects of India. This program shows how thier political "know-how" helped India emerge from the traditional past and laid the foundation for the modern welfare state. The important changes brought about by the Indian constitution and economic planning are illustrated and explained.

9. EDUCATION IN INDIA

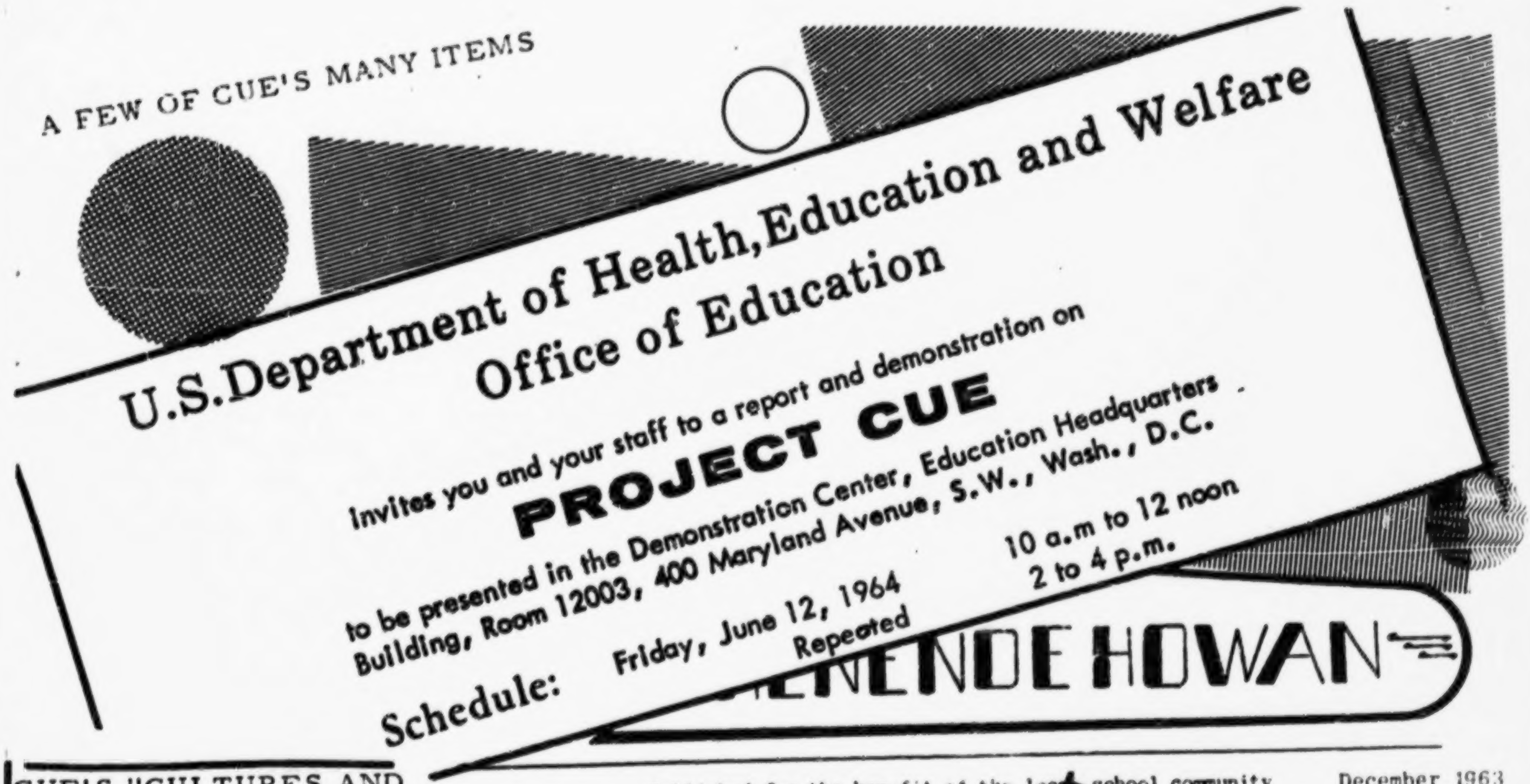
Education in India has always had a highly religious cast. It was usually handed down from guru (teacher) to pupil through recitation of holy verses, legends, and epics. Relatively few persons were able to become educated. Scholarship remained in the hands of the priestly castes and a few privileged persons.

Modern times have brought an educational revolution to India. Despite enormoust problems, India is now trying to become a working democracy through attempting to educate all of its people. Women are given equal rights by the constitution, and technological as well as liberal education is provided. This program illustrates the problems and progress involved.

10. INDIA--TRADITION IN TRANSITION

Still influenced strongly by religious tradition, India has moved to the modern world largely through the leadership of Ghandi and Nehru. Insights into the interests, outlooks, and political leadership of these two men tell the story of India's emergence from the stage of tradition and British rule to that of a modern, independent, democratic nation.

A FEW OF CUE'S MANY ITEMS



U.S.Department of Health,Education and Welfare

Office of Education

Invites you and your staff to a report and demonstration on

PROJECT CUE

to be presented in the Demonstration Center, Education Headquarters Building, Room 12003, 400 Maryland Avenue, S.W., Wash., D.C.

Schedule: Friday, June 12, 1964 10 a.m to 12 noon
Repeated 2 to 4 p.m.

ENENDEHOWAN

Vol. IX No. 1 Published for the benefit of the loc school community December 1963

CUE'S "CULTURES AND CONTINENTS" RECEIVES PRAISE FROM NEW YORK CRITICS

By John Horn

It's astonishing what can be done with stills, film and a television amateur as a host, but Channel 13, accustomed to operating on a shoestring, does it time and again.

Latest example of the station's rich TV from modest physical resources is "Images of Africa."

Like a blaze struck from two sticks of wood, the program last night began a 13-week series, "Cultures and Continents," that will explore the arts of Africa, Southeast Asia and Latin America. Its subject: the literature of Negro Africa below the Sahara.

A narrative of prose and poetry, sounding fundamental African themes of tribal continuity and Western change and of protest against European oppression, was integrated with absorbing film and stills into a lyrical evocation of the people and the land.

Mercer Cook, U. S. Ambassador to the Republic of Niger, was a knowledgeable and pleasant host and narrator.

Especially beautiful was Mr. Cook's reading of "The Meaning of Africa," a poem by Abioseh Nicol, principal of Sierre Leone's oldest college, that epitomized the continent as "happiness, contentment, fulfillment nda a small bird singing in a mango

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PROJECT CUE AT SHE A

Shenendehowa has joined 12 other carefully selected schools in New York State in conducting a special study known as Project CUE. Project CUE is a study of the three areas of culture, understanding and enrichment. The project is sponsored and underwritten by the Unit
States Office of Education and the
York State Education Department.

The major purpose of the proje
to bring the arts to the ninth
students in their regularly sc
English, social studies, scienc
making, and industrial arts
Culturally enriched materials
introduced into the existin
to give the inherent valu
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evision, especially for
t will correlate with the
es program but will be of
all high school students
. In keeping with the Educa-
rtment's recent release on
asis to be placed on Asia,
, and South America in ninth
Social Studies, the program con-
rates on these areas. These series
l attempt to assist the student to
derstand the people and non-western
ultures of these continents through
their arts.

The first program offered on Channel 13 will be on Africa. The first of

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MET Editor Is Winner In Contest

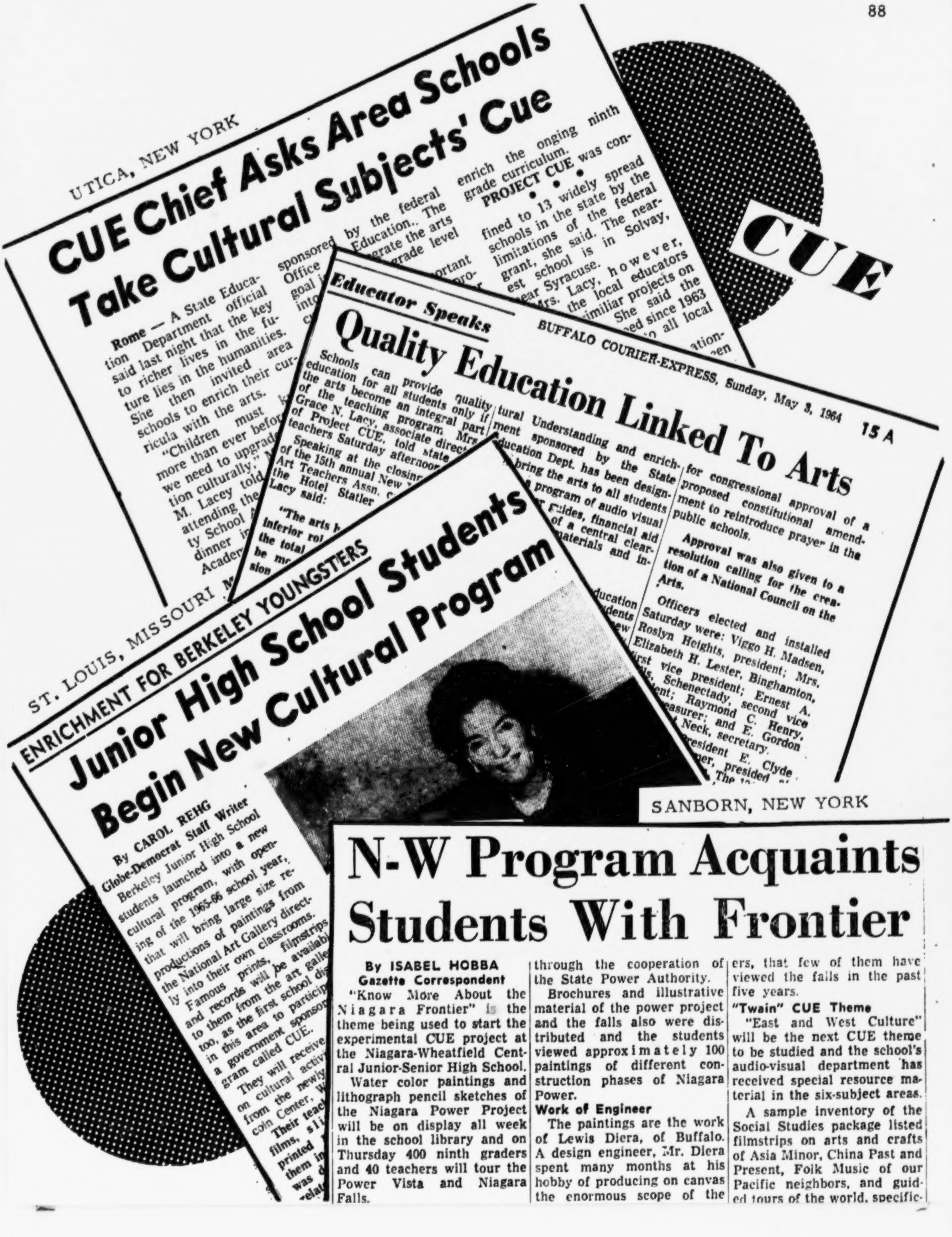
Arthur Griffiths, managing editor of the Malone Evening Telegram placed third in the enterprise writing contest of the Associated Press, it was announced last night at the annual dinner of the New York State Associated Press Association.

Griffiths wrote about the cultural program at Chateaugay Central School, which was one of 12 schools in the state to attempt the pioneering project.

The program, called Culture, Understanding, Enrichment, or "CUE" for short, is a joint effort by the United States Office of Education and the State Education Department and is financed by federal funds.

First place winner of the enterprise writing contest was Vincent Jones, executive editor of the Gannett Newspapers and second was Calvert Asher of the Utica Sunday Observer-Dispatch and Daily Press.

First, second and third winners are all members of the Gannett Group.



UTICA, NEW YORK

CUE Chief Asks Area Schools Take Cultural Subjects' Cue

Rome — A State Education Department official said last night that the key to richer lives in the future lies in the humanities. She then invited area schools to enrich their curricula with the arts.

"Children must k
more than ever befo
we need to upgrad
tion culturally,"
M. Lacey told
attending the
ty School
dinner in
Acader

sponsored by the federal Office
Education.. The goal i
grate the arts into
grade level
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enrich the onging ninth grade curriculum.

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PROJECT CUE was confined to 13 widely spread schools in the state by the limitations of the federal grant, she said. The nearest school is in Solvay, near Syracuse.

Mrs. Lacy, however,
the local educators
similiar projects on
She said the
ed since 1963
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Educator Speaks

BUFFALO COURIER-EXPRESS, Sunday, May 3, 1964 15 A

Quality Education Linked To Arts

Schools can provide quality education for all students only if the arts become an integral part of the teaching program, Mrs. Grace N. Lacy, associate direc
of Project CUE, told state teachers Saturday afternoo
Speaking at the closing
of the 15th annual New
Art Teachers Assn. c
the Hotel Statler
Lacy said:

"The arts h
inferior rol
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sion

tural Understanding and enrichment sponsored by the State Education Dept. has been design
bring the arts to all students
program of audio visual
guides, financial aid
of a central clear
materials and in-
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for congressional approval of a proposed constitutional amendment to reintroduce prayer in the public schools.

Approval was also given to a resolution calling for the creation of a National Council on the Arts.

Officers elected and installed Saturday were: Viggo H. Madsen, Roslyn Heights, president; Mrs. Elizabeth H. Lester, Binghamton,
irst vice president; Ernest A.
s, Schenectady, second vice
ent; Raymond C. Henry,
easurer; and E. Gordon
t Neck, secretary.
resident E. Clyde
ner, presided
The 1

ST. LOUIS, MISSOURI

ENRICHMENT FOR BERKELEY YOUNGSTERS

Junior High School Students Begin New Cultural Program

By CAROL REHG
Globe-Democrat Staff Writer

Berkeley Junior High School students launched into a new cultural program, with opening of the 1965-66 school year, that will bring large size reproductions of paintings from the National Art Gallery directly into their own classrooms.

Famous prints, filmstrips and records will be availab
to them from the art galle
too, as the first school di
in this area to particip
a government sponso
gram called CUE.

They will receive
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SANBORN, NEW YORK

N-W Program Acquaints Students With Frontier

By ISABEL HOBBA
Gazette Correspondent

"Know More About the Niagara Frontier" is the theme being used to start the experimental CUE project at the Niagara-Wheatfield Central Junior-Senior High School.

Water color paintings and lithograph pencil sketches of the Niagara Power Project will be on display all week in the school library and on Thursday 400 ninth graders and 40 teachers will tour the Power Vista and Niagara Falls.

through the cooperation of the State Power Authority.

Brochures and illustrative material of the power project and the falls also were distributed and the students viewed approximately 100 paintings of different construction phases of Niagara Power.

Work of Engineer

The paintings are the work of Lewis Diera, of Buffalo. A design engineer, Mr. Diera spent many months at his hobby of producing on canvas the enormous scope of the

ers, that few of them have viewed the falls in the past five years.

"Twain" CUE Theme

"East and West Culture" will be the next CUE theme to be studied and the school's audio-visual department has received special resource material in the six-subject areas.

A sample inventory of the Social Studies package listed filmstrips on arts and crafts of Asia Minor, China Past and Present, Folk Music of our Pacific neighbors, and guided tours of the world, specific-

SENSING THAT A NEW VISION AND APPRECIATION OF THE ARTS CAN BE DEVELOPED. THE STATE EDUCATION DEPARTMENT HAS ORIGINATED A PROGRAM TO BRING THE HUMANITIES TO STUDENTS.

BINGHAMTON, NEW YORK

Season Starts Sunday For Youth Sympho

The Binghamton Youth Symphony will
1963-64 season under the direction of Dav
at 3 p. m. Sunday in the Central High
torium.
The program will include
Schubert's unfinished Symphony
in B minor, a suite for strings
by Corelli, the Dance of the
Mirlitons from Tchaikowsky's
acker Suite and Gounod's
hony for woodwinds.
lead

oboes, clari
and basso
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STUDENTS from a pilot project—part of a cu
enrichment program now going on in New Y
schools—attended a rehearsal of the Tri-Citie
"Tosca" last night in the Binghamton Masoni
There were students from the McArthur School
hamton, Union-Endicott High School and Cand
School in the audience, and no adult group coul
have gotten the thrill and enjoyment out of a pe
as these boys and girls did.

Part of their pleasure may have been due to t
ance in their midst of the sacristan (Phil Opie
his red shirt and rough-textured habit was a p
for the cardinal, (Jerome Patterson), who was
scarlet satin robes. Nuns and priests mingled
young audience, too, as well as a sprinkling of c

It may have been the churchly appearance o
which had such a sobering on the several
youngsters, but whe a question to
Guild member room, half a
heads ly in my di
still remair
ht, Friday

Knights Take Up Arms Against Sea of Troubles

Troubles like they never had
at King Arthur's Round Table
set a touring company per-
the hit Broadway musi-
night at the
thood

About 100 students from Mac-
Arthur School were commended
today at school over the public
address system by Principal
Benjamin Gold for their calm
behavior during the incident.
About half of the students
teer ushers and pro-
The others
Theater

a minor electrical malfunction.
PLAYGOERS trooped back
into the theater and took their
seats again. The cast performed
without interruption.
A woman who saw the musi-
cal from a balcony seat said
there was no panic. She was,
however, critical of the man-
agement for not making an an-
nouncement from the stage as to
what had happened.
Hess, house electrician
and business agent
al 54, said he
fro

SCHOOLS TESTING CULTURE PROGRAM

Students Wash Cars to Get Cash for Concert Visits

By RICHARD F. SHEPARD

Students at Binghamton Junior High School are washing cars and selling spaghetti dinners to raise money to visit New York City's museums and concert halls.

In Manhattan, a science teacher explains muscle movements in terms of ballet dancing. In Brooklyn, pupils in an industrial arts class repair school furniture and study styles and finishes of furniture of all periods.

In Shirley, L. I., foreign dishes are savored in a home economics class.

These are just some of the cultural activities that have been started in 13 New York State junior high and high schools since Project C.U.E. began in September.

Budget Is Limited

Projevt C.U.E. (for Culture, Understanding, Enrichment) is an ambitious experiment by the State Department of Education to combine culture and curriculum. Its budget of $82,500 covers only this school year. After September, the 13 schools will have to continue without help other than some assistance with equipment from Albany.

"It's been going better than I anticipated when I asked for the grant," E. B. Nyquist, deputy commissioner of education, said. "You can't bring about magic overnight, but this has gone beyond my first expectation. We have had enthusiastic calls from parents who want it to continue.

"But we only received funds to demonstrate it for one year," he said. "It will continue on an individual school basis."

Mrs. Grace Lacy, associate director to Robert M. Brown, head of the program, explained that the project had been working closely with the National Gallery in Washington and with the Lincoln Center of the Performing Arts, and its various member organizations. In addition, it has a television series, produced by National Educational Television and Channel 13.

The 13 schools have emerged from the experiment culturally richer, Mrs. Lacy said.

The Story of

LA BOHEME
CUE
CUE
GREECE

This is an example of an English package and the items contained in it. The guide is in the center.

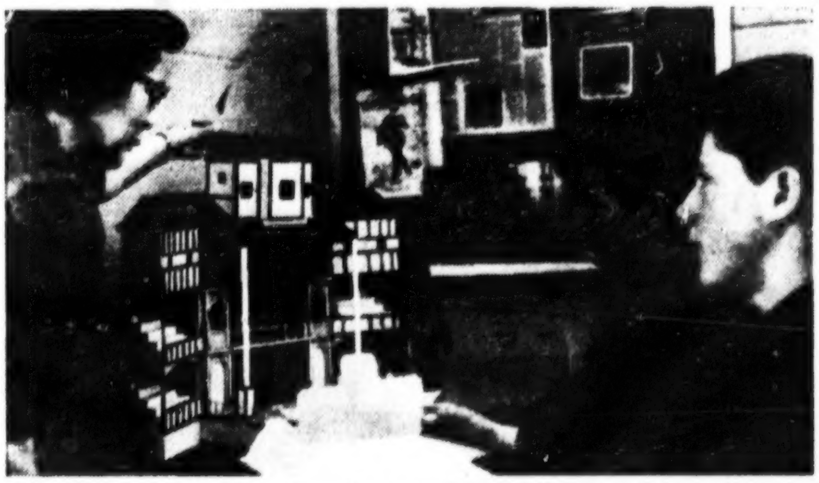
Cultural
Understa
Enrichme

GRACE N. LACY

NEW YORK, NEW YORK

The CUE System

N. Y. State Education Department photos



(Top) Display shows multimedia ingredients of a Cue kit for high school English; **(left)** model of Globe Theatre helps Cue coordinator Ida Lyon instruct students studying Shakespeare; **(right)** Grace Lacy, Cue's director.

By GRACE NELSON LACY

Mrs. Lacy directs the CUE program for the New York State Education Dept.

CUE (Cultural Understanding and Enrichment) is an exciting new multimedia approach to humanities education for high school students that has been developed in New York State.

HIGH SCHOOLS of today are attempting to incorporate more arts and humanities into the curriculum. But these efforts frequently result in humanities courses that reach only the top 10 per cent of twelfth-grade students. While beneficial, they are not the solution for a nation dedicated to the principle of quality education for all. Such courses are costly in preparation time and money for media-materials, and require extensive teacher training in the arts. They are beyond the capabilities of most schools.

To broaden arts and humanities education, the United States Office of Education gave a grant to the New York State Education Department to work out a plan to enable schools to bring the benefits of the arts and humanities to all students—without great expenditures of time and money and without extra space, personnel, or drastic curriculum change. As a result, Cue, which stands for *cultural understanding and enrichment*, was born.

Cue is not a curriculum itself. Rather, it is a program providing a wide variety of culturally enriching resources with suggestions for their use in guide form. In combination with student trips, programs, exhibits, and seminars, these resources form a complete experience in the arts—providing a foundation for good taste, and making subject matter more meaningful and interesting.

CUE GOALS

These goals are accomplished by:

- integrating the arts with the on-going curriculums in English, social studies, science, home economics and industrial arts through evaluated resources of new media and guides which help teachers use media effectively.
- providing an artistically stimulating atmosphere in schools through art exhibits, performances, and use of resource persons; increased use of community cultural resources; and a series of television programs.
- upgrading and updating teaching procedures to enrich curriculum content and improve the communication process.
- providing a more unified education experience—using the arts and humanities as cohesive factors in achieving a more horizontal articulation of the curriculum.

The Cue system was implemented in 13 New York State schools in the fall of 1963. Three thousand ninth-graders and 256 teachers took part. The schools were of all types: large urban, multiracial, rural consolidated, and middle-sized town schools. Coordinators in each school served as liaison persons with the Cue staff in Albany. Interest in Cue is growing rapidly. Some schools in other states request and use the Cue guides and materials.

A do-it-yourself Cue guide contains detailed information on the project and lists all media and materials with prices and sources. This guide, along with the Cue subject guides, helps any school implement the program.

CUE and YOU

Persons wishing detailed information about the project's operation and publications should write to Grace Nelson Lacy, director of Cue, New York State Education Department, Albany, New York.